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"The play's the thing."—HAMLET.

Won At Last attracted a large audience to the Bijou Monday night, together with the announcement of Steele Mackaye's appearance. The latter, it was said, might be prevented by an injunction from the Mallorys, but although a substitute was in readiness, no legal interference was made, and the actor, author and manager was permitted to fulfill all his duties. The play is known to our readers. Although considerable alteration has been made in the dialogue the piece materially stands the same now as when it was first done at Wallack's some five years since. The interest of Won At Last is powerful, the action rapid, and the language as pure and wholesome as that of Hazel Kirke. In fact, stripped of the Madison Square Theatre, the double stage and other innovations of Mackaye's genius, the latter drama would not stand comparison with the piece of which we are treating. An evidence of this will be found in the rivalry between the two plays that will take place in Chicago a few weeks hence. As John Fleming Mr. Mackaye carried away the honors of the evening. It was a fine, natural, manly performance, executed with masterly skill and taste, and it was deserving of the warm congratulations of his friends and the applause that called him before the curtain, where he made a modest, well timed speech, which is worth reproducing. When quiet was obtained Mr. Mackaye delivered himself as follows:

"I felt that it was a proud moment in my life when I stood on the stage of the Madison Square Theatre to receive your kind applause, but this is a far prouder moment, because I am not standing anywhere, in any place, for which I may take the responsibility. But I find here a revelation of good feeling toward me which makes it impossible for me to respond fittingly. I can only say that I think I understand that you have appreciated my efforts, at least, to do what I could in my profession and in my chosen line. I can only say that I hope hereafter to do infinitely more to deserve the goodness and the kindness which you have shown to me to-night."

Mr. F. F. Mackay's Professor Tracy was a clever piece of acting. Mark Pendleton's Will Tracy was good when it was not strained. Harry Courtaine played Major Bunker admirably, and Messrs. Archer, Hall and Curran were respectively acceptable. Mrs. Belle Archer (Belle Mackenzie) was very much over-weighted as Grace. She is a pretty young woman, and she possesses latent talent, but she is striding too rapidly, and is unwise in attempting roles as yet far beyond her capability. Louise Sylvester was careful and artistic as Mrs. Bunker. Mrs. Courtaine comes in for a share of praise, and Helen Ottolengui did nobly as Flora Fitzgiggle, considering the fact that she suffered intense pain throughout the performance from a sprained ankle. Won At Last was nicely put on the stage. Its run is limited, as Audran's comic opera, La Mascotte, is being rehearsed, and will be ready for presentation a week from Monday next.

* * *

After a week of good business with Louis Aldrich in Bartley Campbell's most successful play, Dion Boucicault came to Niblo's Monday night with a revival of The Shaughraun. A house that was by no means crowded welcomed the return of the author-actor, and his acting as Conn was received with something of the old-time enthusiasm. But without belittling the merits of this piece—generally conceded to be the best of its class—Mr. Boucicault himself must admit that it is well-nigh worn out. A sensational Irish drama, no matter what its intrinsic excellence, can scarcely be expected to hold its own in popularity for any length of time, and we see no reason why it should be different with The Shaughraun. Perhaps, excepting the Windsor Theatre, there is no house in the city that could take hold of Boucicault and play him in this piece to great or even moderately large business. The piece, strange enough, does not appeal to the sympathies of the Irish people. The absurd travesty of their premortuary ceremonies, the drunken vagabond that figures as hero, are very properly not looked upon with favor by Erin's children. Nor does the sprinkling of a half dozen red-coats, police agents and constabulary create a patriotic feeling for their discomfiture at the hands of Conn. The Shaughraun appeals to the public purely on account of its inherent strength and dramatic force—qualities to which the long run at Wallack's some seasons since was partly due.

Boucicault walked through his part Monday evening. Either he was in bad gear or he has grown indifferent and careless. The impersonation is nothing without the spirit of dash and devil-may-care lightness which constitute the great charm of the character, and in this the star was lacking. There was very little to cheer him on in the support rendered by a very inefficient company. We have seldom seen a first-class star surrounded by a worse lot of sticks in the course of our experience. From this category we must except J. W. Shannon, whose Father Doolan—barring the brogue—was a good performance; W. H. Lytell, who made Harry Duff a sort of burlesque Tam O'Shanter; and J. Sullivan, who played Corry Kinchella fairly well. The rest of the cast from top to bottom was worse than mediocre. Charles Stanley buffooned Captain Molineux, and W. H. Fitzgerald didn't stir up a bit of sympathy as Robert Ffolliott. Mrs. H. J. Sargent, who makes her reappearance after an absence from the stage—we wonder what induced her to come out of her retirement at all—was as affected and exaggerated in the part of Claire as she or anyone else well could be. Emily Oldfield (a tall young lady who playfully toyed with the ropes in the flies while on the scene) was entirely inaudible as Arte O'Neall, and was hardly more effective in pantomime. Mrs. Poole was very good as Mrs. O'Kelley, and Lizzie McCall—in a dress abbreviated as to skirt, innocent of sleeve and curtailed as to neck—was pretty as Moya. She acts too much at the audience and should stop talking from the left corner of her mouth. There are as many alleged brogues spoken in the Shaughraun as presented at Niblo's as there were languages at Babel. Outside of Boucicault's, however, none were familiar. The scenery was good—some of it new—and the play went smoothly enough for all practicable purposes. The Shaughraun will run until the production of the Spanish spectacle, Castles in Spain, which will occur May 9.

* * *

Olivette was revived at the Fifth Avenue by the Comley-Barton company Monday night before an audience that completely filled the theatre. John Howson and Catherine Lewis received a royal welcome, and the charming opera went with an *eclat* that rivalled its former representations at this house. The pretty music, handsome girls, tasteful costumes and admirable acting will keep Olivette booming for some weeks to come.

* * *

Bernhardt opened to a light house Monday night in La Princesse George. Her return season of ten nights and two matinees arouses no interest, and the result will show that we are not far wrong in predicting positively bad business before her engagement closes.

Bernhardt looked thoroughly fagged out from travel and work when she came upon the stage, and if that were possible she has become thinner than when she landed. As Severine Mademoiselle did not score a success. It was a colorless, even display of mediocre acting that was tedious to a degree. The few opportunities afforded her by the past were passed by with indifference, and the verdict was that she is not only a frightfully overrated actress, but that she can be an interminable bore. The New York debut of the star's sister, Jeanne, was not an event of importance. Jeanne cannot act.

Dumas' play is highly immoral and is not a valuable acquisition to the stage. The story is richly spiced with immorality, which is not excused by the poor show of dramatic effect drawn therefrom. The *motif* of the play is the love and jealousy of Severine, who discovers that her husband is engaged in an intrigue with her most intimate friend, the Countess de Terremonde. Severine, instead of indignantly demanding at once that she shall be respected in his affections, tries to gently persuade the unworthy object of her affection to bestow again on his wife his love. He professes to have been reclaimed, but secretly arranges to elope with his mistress and steal his wife's fortune, which she has confided to his care. She discovers the plot and turns on him with the apparent violence, if not the dangerous rage, of a wild beast. In a moment of passion and jealousy she tells the Count that his wife has a lover; he demands the name—that of her husband trembles on her lips. She suppresses it, and tells him to seek the name for himself. The Count does so, and lies in wait to shoot his rival. Severine learns this and makes a last attempt to reclaim her husband, but he, carried away by his criminal love, repulses her, and she, stung to desperation, tells him to go, knowing that he will meet his death. He reaches the door, when her love breaks all bonds and she springs before him and tells him of his danger. At the moment a shot is heard and the Count enters—he has killed his wife's admirer but not the Prince. The Prince astounded, not at his own sin, but at the fact that he has not held the post of honor, and falls on his wife's neck, which interesting tableau brings the play to a close. The supporting company was uniformly wretched. Last night Hermani was presented, to-night Frou-Frou is announced, Friday Adrienne will be done, and for Saturday afternoon Camille is underlined.

* * *

Lotta is doing very well in Nell and The Marchioness at the Park.—Cinderella at Daly's will be sung for two weeks longer. May 2, the summer season commences with J. C. Hill's All the Rage Company—an organization that has met with splendid success out, of town.—Billee Taylor is finishing its ninth week at the Standard. The houses keep up to the mark.—Next week will be the last of the regular season at the Union Square. Saturday afternoon the last performance of Felicia takes place. Saturday night Miss Clara Morris will play Camille, and next week Raymond (Monsieur Alphonse) will be done, with Miss Morris in the leading role, the regular company going on the road meanwhile.—Fun on the Bristol is playing at Haverly's to capital business. It is an extremely funny performance.—The World is being witnessed by crowds of people, and all the available seats at Wallack's are engaged a week ahead.—One Hundred Wives is doing fairly at the Windsor. Next week Annie Pixley comes in with M'liss.

A Unique Agency.

We met on the Square, Stubbins and I.

"Who is Stubbins?" you ask. No matter. Let this non euphonius patronymic conceal his identity. What is he? A character, spasmodically an actor, author, editor, critic, agent, manager, lecturer, elocutionary professor, etc., etc. In fact, a kind of literary and dramatic Admirable Crichton. Stubbins' experiences were many and various. He had good chances, but always managed to let them slip somehow; one of the best-hearted fellows going when he had money, which by the way was seldom; he was a veritable Jonah in any enterprise with which he was connected. The most sanguine and impracticable of men was Stubbins. Whenever you met him he always had some new idea, some grand theory, the developing of which was to realize fame and fortune. After the first greeting, I naturally asked him: "Well, Stubbins, and what is the idea?"

"Grand, positive, immense," he exclaimed, with sudden enthusiasm. (Stubbins dealt largely in adjectives.) "I have got a notion that is simply splendid and unique, and I tell you what, my boy, there's money in it, and fame."

"Ah, you don't say?" I said, looking incredulous. I settled in my own mind that he had written a play.

"Yes, and I'll tell you—but hold on," he broke off, "what time is it? Close on six. Have you dined? No? Well, neither have I. Tell you what, you shall invite me. I'll dine with you; I know a first-rate place just here. Come along—French dinner, capital cuisine, good wine. It's a privilege to know it. We'll meet some smart fellows probably, boon companions some of 'em. Feast of reason and flow of soul judiciously combined with the delicacies of the season. I'll introduce you. You may pick up some ideas that'll be of service. By-the bye, as a matter of form, it would be well if I stood a couple of bottles, and for the moment I'm out of funds. Have you got a five? Thanks. Ah, here we are; this is the place—after you. You are the host on this occasion—my turn next.

Stubbins was irresistible. There was no combating him or stemming the tide. He would have wheedled a pecuniary favor out of a Vanderbilt. Within ten minutes he had borrowed five dollars, and forced upon me the obligation of paying for two dinners. In the intervals of eating he kept up a running fire of conversation about his various ventures and theories, but did not allude to his newest idea. Our meal was uninterrupted by greetings, and I did not think it worth while to comment on the absence of those members of the literati to whom he was to have introduced me. Knowing Stubbins of old, I proposed, after dinner, an adjournment to my rooms as a safety guard against being precipitated into further expense. The night being cold, I procured a bottle of Bourbon in deference to the bibulous inclinings of my self-invited guest, and half an hour later saw us seated by a bright stove, the contributions to our physical comfort being a plentiful supply of hot punch and cigars. Of course there were personal reminiscences and experiences to be discussed since our last meeting, and Stubbins, as usual, was charged with anecdote and volubility of detail. We must have been taking our fourth glass before the new idea was referred to. Of a sudden, after a temporary lull, my friend jumped up and exclaimed:

"You bet, my boy, it will work splendidly; it is a revolution in the art of dramatic construction; it is a perspective fortune to its originator."

Surprised by his vehemence, I could only interrogate, "What?"

"Why the full development of my theory; my *theory* do I say? It is more, it is a practical reality. I have laid the foundation stone of the fabric whose columns shall tower as high monuments to the genius of its architect. I have formed the nucleous of——"

"Of what?" was all I could again interpolate.

"Of what? Why the Incorporated Bureau of Dramatic Plot, Incident and Authorship. You look surprised," he went on; "the title does not convey to you the originality and hugeness of the enterprises. Then I will expound."

Here Stubbins placed himself at the end of the table, rested one hand on it, and extending the other after the manner of a camp meeting orator, continued:

"As a preliminary, I must give you a short dissertation on the art of dramatic construction. I take for a basis that we are all instinctively dramatic in a greater or lesser degree. Our every thought and recollection is a mental drama. Good; to what does this lead us? To the inevitable conclusion that the most productive sources from whence are to be drawn the incidents, situations, and strongest dramatic effects are to be found, not is the brains of inventive dramatic dramatists, but in the lives of real persons. Now I maintain that dramas constructed on this principle will be more apparently original, more striking and effective than the so-called original plays. I am prepared to demonstrate that *no* drama is original. It is in all cases the unconscious and imperfect reflections of something the author has read, heard of, or experienced, and made to drift too often through channels of the dramatist's ignorance, becoming impressed consequently with the seal of inconsistency and absurdity. Our lives in the aggregate are more fruitful in incident than our brains. Why therefore tax the latter to indifferently produce that which the former will supply us with ready made? I ask you why do it?"

Being thus directly appealed to, and having no other answer, I replied: "I don't know."

"Then I will tell you," he went on. "There is no reason whatever why it should be, and the consideration of this subject has led me to formulate the Bureau of Dramatic Plot and Incident. By its influence I mean to obviate the necessity of dramatic invention, and substitute dramatic reality."

"Then you have really established this enterprise?" I asked.

"Certainly," said Stubbins; "the preliminary steps are taken, the local center is formed, and the universal extension of the agency's branches only awaits the necessary capital and co-operation. Our offices are in Broadway; ere long our fame will be throughout this continent and in Europe."

"But as to its organization and operations?" I asked, "for I am still in the dark."

"I will enlighten you," he replied. "The primary aim of the Bureau is the collecting of dramatic incidents taken from actual life. To this end we advertise, under conditions, for the poor and unfortunate whose lives have been tragic and exceptional. A time is set aside for the interviewing of these people, and they are requested to relate, in brief, the outline of their experience. I am judge of the utility of these stories, and each one in which I recognize the elements of a drama, I make a synopsis of it on the spot. All stories thus made a note of are paid for in sums commensurate with their work, and copyrighted in the ordinary way. Now it may happen that in the lips of Smith we find some strong situations but an imperfect connection. How do we supply the discrepancies? Why, by going to the life of Brown, or Perkins, or Robinson. Thus, as an illustration, Smith tells us of his condemnation for a crime he never committed. To finish a connection we look into Brown's life. He, it appears, has pursued some victim with implacable hate. We amalgamate these two incidents, and for dramatic purposes, make Smith the object of Brown's vendetta. From Perkins we may act a narrative of a woman's devotion and sacrifice. Robinson telling us of a family disgrace and lost relative, supplies the necessary link to form, with minor incidents interwoven here and there, a complete chain of dramatic events. You may tell me this principle can be applied to written stories. I reply yes, under the obligation to acknowledge the source or plagarize, and with greater labor. Moreover, the most dramatic lies are unwritten and must be sought for."

"But," I ventured to suggest, "are you not striking a blow at what passes for dramatic art, and will you not have arrayed against you the entire community of dramatic authors and adapters?"

"Even were it so," he replied, "against this would be ranked the greater interest of managers and stars, as more influential community. As a fact, though, the interests of dramatists will not suffer. On the contrary, if they possess the constructive ability they are more likely to find material to work on at this agency superior in every way to what they could invent. A story is but the framework of a drama, and it rests with the dramatist to embellish or disfigure it."

"Prejudice," I ventured to say, "will be a formidable obstacle to an undertaking of the kind. The dramatists will still prefer their own inventions."

"And the dramatists are asses," interrupted Stubbins, working himself up to an excited pitch. "Was there ever anything new, anything tending to elevate art or science, which was not opposed by the antiquated prejudices of monopolists? I ask again, even were it so, ought we to stop in our endeavor to attain dramatic realism and perfection because Muggins, the writer of vapid and inane unrealities, may meet with a justly merited oblivion, or because Bluggins, who by some inexplicable freak of fortune has been allowed to inflict our stage, should be extinguished? No! Let these dolts exercise the small modicum of brains allotted them in learning the grammar of their language, and then, through us, go to nature for their incidents. The pygmy authors of the stage have had a long innings; it is time they gave way for better and abler men; it is time this oft-repeated cry of the degeneration of the drama ceased, as it will do when able writers of another ilk derive their inspirations from real life, from study and observation. The great and successful dramatists of the past have done this, and their works live. The ephemeral dramatic Liliputians of this generation try to invent, and become ridiculous. Shades of the immortal Colman, Sheridan and Lytton, what think ye of Muggins and Bluggins, your successors? I tell you that the dramatic authorship of to-day is an effete, unmeritorious thing, the mere ghost of an art that seems to be lost. Why is this? We progress in science, art and literature, but dramatically we are sinking into a veritable slough, and influential noodles are left to cater for our theatrical food. What is the consequence? We are nauseated. The critic, who said of George Eliot that she had too much brain to write a play, was right only in part. She could certainly write nothing approximating to the twaddle that passes current for plays now-a-days. She would not have subordinated art to clap trap; she would not have surrounded one figure with so many walking automata, and herein she would have failed to comply with the modern requirements in play writing. Managers and stars are chiefly responsible for the bad productions of the age. The first gauges merit by the author's degree of popularity, the other by opportunities afforded him individually. But the Bureau will ultimately open the eyes of the public and lead them to an appreciation of better things. Then will Messrs. Muggins and Bluggins be sent to the right-about.

When fools usurp the functions of the wise
Their folly's past the power of disguise.

You think perhaps the enterprise will fall through from lack of encouragement. There is no fear of this. Even now applications from managers, stars, and dramatists in embryo are coming on. The dawn of a new era has come, and in the near future the stability of my Bureau will be a recognized feature in the progressive art-civilization of our constitution."

"This is all very well," I said, rousing myself for an argument, "but you see"—I stopped suddenly, for as I looked up I could see Stubbins no longer. Was it possible he could have left the room when but a moment before he ceased talking? I called out, but no answer came. I got up and looked around; there was no sign of him. The fire in the stove had burned low and the bottle was empty. I felt dazed by the sudden disappearance of Stubbins, and in this condition went off to bed. The next morning I was no better able to solve the mystery, so I resolved to satisfy myself by inquiries. I strolled down to the agency in Union Square, thinking it probable I might meet him there. Not seeing him I interrogated one of the presiding deities of the establishment. "Seen Stubbins?" he replied in answer to my enquiry; "why yes, he left by the early train this morning with the Inextinguishable and Meteoric Star Combination Company. He's engaged as second comedian."

"Impossible," I exclaimed. "Why, he is the chief mover and recognized head of the 'Incorporated Bureau of Dramatic Plot, Incident and Authorship.'" My informer looked at me compassionately and then said in a tone of mild reproof: "I'm real sorry to see you like this. You are a young man, with chances before you. Give it up, old boy. Anyhow, give the day a chance, and don't start before noon." He had the impudence to think I was drunk. There was no doubt about Stubbins' departure, but of the previous evening. Had we gone to my rooms together, there could be no doubt about that; and then—this was the rule. Had Stubbins really discoursed about his Dramatic Bureau or was the Bourbon to be held responsible? This is a point which must remain unsettled in my mind till the reappearance of Stubbins. Of one thing, however, I am well assured—that nowhere in Broadway or elsewhere is there any such agency as the "Incorporated Bureau of Dramatic Plot, Incident and Authorship."

A New Theatre.

The breadth and generosity of Western enterprise has received no worthier illustration this season than the erection of the Grand Opera House at Springfield, Ohio—a well known manufacturing centre, with a population of twenty-five thousand and a wealthy and cultivated society. John W. Bookwalter, by whom the new Opera House is built, is one of the most opulent manufacturers of the place, and has already turned his capital to public advantage by the erection of a business block and hotel, beside the extensive shops owned and conducted by him.

The Grand Opera House (which will be finished this summer) is located between two of the most fashionable streets, in the heart of the city, within half a square of the Lagonda House, and one and a half squares of the Postoffice. The main entrance, which is on the ground floor, is 17 feet wide, handsomely decorated, with tile floor; the outside lobby, 48 by 15 feet, on the ground floor, is carpeted and provided with large mirrors; the inside lobby, 60 feet long by 9 feet wide, and the balcony lobby, 36 by 15 feet, are both furnished as above described; and off of the main lobby is a ladies' dressing-room for public use, provided with desirable conveniences.

The stage is 62 feet wide and 41 feet deep. The green room, on the ground floor, is 41 by 20 feet, and eight dressing rooms are provided. The scenery was painted by E. T. Harvey, of Cincinnati.

The seating capacity of the house is about twelve hundred, with iron folding chairs, upholstered in crimson plush. There are four private boxes. The frescoing of the house is by Pedretti, of Cincinnati. The building is heated by steam and lighted by five hundred gas jets.

Samuel Waldman, for the past thirteen years connected with the *Daily Republic*, will be the manager of the Grand Opera House.

....Emile Zola's first play was written when he was a schoolboy at Aix. It was called Enfonce le Dion. He has since written nine dramas—one was never completed; one was plagiarized; one was refused production by the manager of the Odeon; one was hissed from the stage; one was successful, and the five others were dead failures. Zola denies the soft impeachment of having assisted in dramatizing Nana and L'Assomoir.

Hens will set on a nest of eggs for days without murmuring, but let Sam Colville sit on one for a second and he will use language enough to fill a whole hotel.

PROVINCIAL.

What the Player Folk are Doing All Over the Country.

Notice.

Correspondents must direct their letters to Harrison Grey Fiske, Editor, and in all cases write the word "Correspondence" distinctly across the envelope.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ANNIE PIXLEY: New York city, 25, week.
ADA GRAY COMB.: Pottsville, Pa., 21; Phœnixville, 22; Bethlehem, 23; Mahanoy City, 25; Shenandoah, 26; Ashland, 27; Shamokin, 28; Bloomsburg, 29; Danville, 30.
AGNES HERNDON: Eufaula, Ala., 21, 22; Columbia, Ga., 25.
A. M. PALMER'S DANIEL ROCHAT CO.: Boston, May 2, six weeks.
AUGUSTIN DALY'S NEEDLES AND PINS COMB.: Williamsburg, N. Y., May 23, to begin a summer tour.
ACME OLIVETTE CO.: New York city, 11, two weeks; Philadelphia, Pa., 25, week.
ALICE OATES: Lynchburg, Va., 23; Petersburg, 25; Norfolk, 26; Richmond, 27, 28.
BAKER AND FARRON: East Saginaw, Mich., 21; Detroit, 22, 23; Brooklyn, week; sail for London, England, May 2, for fifteen weeks.
B., W., P. & W.'s MINSTRELS: Ottawa, Can., 21; Toronto, 22, 23; Hamilton, 25; St. Catharines, 26.
BARTLEY CAMPBELL'S MY GERALDINE CO.: Peoria, Ill., 21; Decatur, 22; Joliet, 23; Chicago, 25, two weeks.
BUFFALO BILL: Baltimore, Md., 18, week; Wilmington, Del., 25; Columbia, Pa., 26; Lancaster, 27; Reading, 28; Trenton, N. J., 29; Newark, 30, and close season.
BARNEY MACAULEY: Lowell, 20, closing season.
BOSTON IDEAL OPERA CO.: Youngstown, O. 22; Akron, 23; Chicago, 25, week; Philadelphia, May 2, week; Brooklyn, 9, week, and close season.
BERGER'S NEW CO.: Sandusky O., 21; Newark, 22; Fremont, 23; Jackson, Mich., 30, and there close the season.
BOSTON IDEAL UNCLE TOM'S CABIN CO.: Columbia, S. C., 20, 21; Charleston, 22, 23; Savannah, Ga., 25, 26; Macon, 27, 28; Columbus, 29, 30; Opelika, Ala., May 2; Selma, 3, 4; Montgomery, 5, 6; Mobile, 7, 9; New Orleans, La., 10, week.
CORINNE MERRIEMAKERS: Washington, D. C., 18, week, Baltimore, Md., 25, week.
CHARLOTTE THOMPSON: Keokuk, 21; Burlington, 22 and 23; Jacksonville, Ill., 25; Bloomington, 26; Hannibal, Mo., 27; Kansas City, 28, 29 and 30.
CLARE SCOTT COMB.: Cambridge, O., 22, 23; Columbus, 29, 30.
C. L. DAVIS COMEDY CO.: Boston, 18, week.
COOL BURGESS AND CO. (Canadian tour): Momsburg, 21; Cornwall, 22; Morehead, 23; Three Rivers, 24; Quebec, 25, 26; Richmond, 27; Sherbrooke, 28; Island Pond, 29.
COLLIER'S BANKER'S DAUGHTER: Woonsocket, R. I., 21; Holyoke, Mass., 22; Northampton, 23; Springfield, 25; Meriden, Conn., 26; New Haven, 27; Bridgeport, 28; South Norwalk, 29; Danbury, 30, and close the season.
COMEDY AND AMERICAN FOUR: Brooklyn, N. Y., 18, week; Newark, N. J., 25, week; Albany, N. Y., May 2, week; Hartford, Conn., 9, week; Boston, Mass., 16, week.
CHILD OF THE STATE (Hoey & Hardie): Cilinton, Ia., 21; Cedar Rapids, 22; Dubuque, 23; La Crosse, 25; Stillwater, 26; Minneapolis, 27, 28; St. Paul, 29, 30.
CARNCROSS' MINSTRELS: Cleveland, O., 18, week; Pittsburg, 25, week.
CARRENO'S OPERATIC AND CONCERT CO.: Mansfield, O., 21; Cleveland, 22, 23; Erie, Pa., 25.
DE BEAUPLAN'S GRAND FRENCH OPERA CO.: New York city, 18, three weeks; Boston, May 9, two weeks.
DEACON CRANKETT COMB.: Cincinnati, O., 18, one week.
DENMAN THOMPSON: Zanesville, O., 21; Columbus, 22, 23; Dayton, 25; Springfield, 26; Sandusky, 27; Jackson, Mich., 28; Battle Creek, 29; Kalamazoo, 30.
DION BOUCICAULT COMB.: New York, 18, two weeks.
DUPREZ & BENEDICT'S MINSTRELS: Canton, O., 22.
EMMA ABBOTT OPERA CO.: Pittsburg, 18, week.
FRANK MAYO: Williamsport, Pa., 26, 27; Boston, May 23, three weeks.
FLORENCE HERBERT COMB.: Canton, O., 18, week; Peoria, Ill., 25, week; Bloomington, May 2, week.
FANNY DAVENPORT: Boston, 11, two weeks.
FUN ON THE BRISTOL: New York, 11, three weeks; Philadelphia, May 2, week.
FRANK FRAYNE COMB.: Boston, 18, week; Baltimore, 25, week; Washington, May 2, week.
GUS WILLIAMS: San Francisco, May 2, two weeks.
GENEVIEVE WARD (in Forget-Me-Not): Cincinnati, 18, week; St. Louis, 25, week.
HAVERLY'S STRATEGISTS: San Francisco, 18, two weeks.
HAVERLY'S WIDOW BEDOTT (C. B. Bishop): Peoria, Ill., 21; Jacksonville, 22; Quincy, 23; St. Joseph, Mo., 25; Atchison, Kan., 26; Lawrence, 27; Leavenworth, 28; Kansas City, Mo., 29, 30; Pueblo, Col., May 2; Leadville, 3 to 7; Denver, 8, week; Boulder, 16; Ogden, Utah, 18, Salt Lake City, 19, 20.
HAVERLY'S COLORED MINSTRELS: Minneapolis, Minn., 22, 23; Sioux City, Ia., 25; Council Bluffs, 26; Omaha, Neb., 27, 28; Lincoln, 29; St. Joseph, Mo., 30; Atchison, Kan., May 2; Lawrence, 3; Topeka, 4; Leavenworth, 5; Kansas City, Mo., 6, 7.
HAVERLY'S EUROPEAN MASTODON MINSTRELS: Rochester, 21; Buffalo, 22, 23; Chicago, 25, week.
HAVERLY'S NEW MASTODON MINSTRELS: Cleveland, O., 22, 23; Bay City, Mich., 25; E. Saginaw, 26; Lansing, 27; Battle Creek, 28; Kalamazoo, 29; Grand Rapids, 30.
HOWORTH'S HIBERNICA: Chillicothe, O., 25; Hamden, 26; Athens, 27; Marietta, 28; Parkersburg, W. Va., 29, 30.
HERNE'S HEARTS OF OAK COMB.: Allentown, Pa., 21; Reading, 22, 23.
HILL'S ALL THE RAGE: New York city, 25, two weeks.
HENRI LAURENT'S FIFTH AVENUE OPERA CO.: Boston, 4, three weeks.
HARRISONS (in Photos): Toledo, O., 21, 22.
HYER SISTERS: Bloomsburg, Pa., 22; Danville, 23, Pittston, 25; Wilkesbarre, 26; Scranton, 28; Allentown, 29; Reading, 30.
HI HENRY'S PREMIUM MINSTRELS: Lindsey, Ont., 21. Season closes about June 1.
HARRY MINER'S PAT ROONEY COMB.: Miner's Theatre, New York city, 11, two weeks.
HERZOG'S MUSEUM COMB.: Lancaster, Pa., 18, week; Allentown, 25, 26, 27; Easton, 28; Newark, N. J., May 2, week.
HYDE & BEHMAN: Baltimore 25, week; Brooklyn, May 2, week.
JOHN T. RAYMOND: Baltimore, 18, week; Philadelphia, 25, week; San Francisco, May 2, two weeks.
JOSEPH MURPHY: Grand Opera House, New York, 18, two weeks, and Windsor Theatre, May 2, week.
JANAUSCHEK: Providence, R. I., 21, 22, 23; Boston, 25, week.
JULIA A. HUNT CO: Grand Opera House, St. Louis, 18, week.
JOHN E. OWENS: Philadelphia, Pa., 18, week.
JAY RIAL'S IDEAL UNCLE TOM: St. Louis, Mo., 18, week, Cincinnati, O., 25, week.
JOSEPH JEFFERSON'S COMB.: Atchison, 21; Lincoln, Neb., 22; Omaha, 23; Des Moines, Ia., 25; Ottumwa, 26; Keokuk, 27; Burlington, 28; Iowa City, 29; Rock Island, Ill., 30, matinee; Davenport, Ia., 30, night; Cedar Rapids, May 1, 2; Dubuque, 3; La Crosse, Wis., 4; Minneapolis, Minn., 5; St. Paul, 6, 7, and close of Spring tour.
JAY RIAL'S UNCLE TOM'S CABIN CO. No. 2: Albany, 19, week; Binghamton, 25; Corning, 26; Hornellsville, 27; Duke Centre, 28; Bradford, 28, 29.
KATE CLAXTON: Leadville, 18, week; Colorado Springs, 27, 28; San Francisco, May 9, four weeks.
LAWRENCE BARRETT: Albany, 21, 22, 23; Utica, 25; Rochester, 27, 28; Elmira, 29; Erie, Pa., 30.
LOTTA: New York, 18, three weeks.
LEAVITT'S RENTZ SANTLEY CO.: New York City, 18, one week.
LEAVITT'S MME. RENTZ'S MINSTRELS: Shelbyville, Ky., 21; Frankfort, 22; Winchester, 25; Danville, 26; Richmond, 27; Georgetown, 28; Lexington, 29; Maysville, 30.
LEAVITT'S BURLESQUE OPERA CO.: Middletown, Conn., 22; Norwich, 23.
LEAVITT'S SPECIALTY CO.: Brooklyn, 18, week; New York, 25, week.
LEW JOHNSON'S OPERA CO.: Chicago, 18, week.
MILES' JUVENILE OPERA CO.: Baltimore, 18, week; Washington, 25, week.
MY PARTNER (Aldrich & Parsloe): Springfield, Mass., 21; Worcester, 22; Lynn, 23; Chelsea, 25; Concord, N. H., 26; Burlington, Vt., 27, Montreal, Can., 28, 29, 30.
MAPLESON'S ITALIAN OPERA CO.: Philadelphia, Pa., 18, week.
MITCHELL'S PLEASURE PARTY: Buffalo, 18, week; Pittsburg, 25, week; Chicago, May 1, week.
MINNIE PALMER'S COMB.: Denver, Col., 18, week; Golden, 25; Georgetown, 26, 27; Central City, 28, 29; Boulder, 30.
MCKEE RANKIN (Danites): London, Can., 21; Hamilton, 22, 23; Toronto, 25, 26, 27; Kingston, 28; Ottawa, 29, 30; Montreal, May 2, week.
MARY ANDERSON: Louisville, Ky., 21, 22, 23; Cincinnati, O., 25, week; Sandusky, May 2; Rochester, N. Y., 3, 4; Poughkeepsie, 5; Paterson, N. J., 6; Trenton, 7.
MAGGIE MITCHELL: Wilmington, Del., 22, 23.
M. B. CURTIS' SAM'L OF POSEN: Danville, Pa., 21; Williamsport, 22; Elmira, N. Y., 23; Bradford, Pa., 25, 26; Warren, 27; Titusville, 28; Oil City, 29; New Castle, 30; Pittsburg, May 2, week; New York, 16, three weeks.
MADISON SQUARE THEATRE CO. (Hazel Kirke No. 1): Albany, N. Y., 25, week; Niblo's Garden, New York, May 2, week.
MADISON SQUARE CO. (Hazel Kirke No. 2): Canton, O., 25; Youngstown, 26; Wooster, 27; Akron, 28; Tiffin, 29; Defiance, 30.
MAHN'S COMIC OPERA CO.: New York City, May 16, three weeks.
MR. AND MRS. GEORGE S. KNIGHT: Taunton, Mass., 21; Holyoke, 22.
MAUDE GRANGER: Leadville, Col., 18, week; Denver, 25, week.
MAUDE FORRESTER (in Mazeppa): Holyoke, Mass., 21; New Haven, Conn., 22, 23.
MRS. JOSHUA WHITCOMB: Richmond, 20, 21; Dayton, O., 22, 23; Springfield, 25, 26; Columbus, 27, 28; Cleveland, May 2, week; Pittsburg, 9, week.
NEIL BURGESS WIDOW BEDOTT COMEDY CO.: Brooklyn, E. D., 18, week.
NAT GOODWIN'S FROLIQUES: Newark, N. J., 21; Albany, N. Y., 22; Rochester, 23; Buffalo, 25, 26; Erie, Pa., 27; Youngstown, O., 28; Springfield, 29; Dayton, 30.
NEW YORK GERMANIA THEATRE CO.: Boston, 18, two weeks.
OLIVER DOUD BYRON: Lock Haven, Pa., 21; Corry, 22; Ravenna, O., 23.
ONE HUNDRED WIVES COMB.: New York, 18, week; Chicago, 25, two weeks.
ROBSON & CRANE: Chicago, Ill., 11, two weeks; San Francisco, May 2, four weeks.
RICE'S SURPRISE PARTY: Boston, 18, two weeks; Philadelphia, May 9, four weeks.
RICE'S EVANGELINE COMB.: Toronto, Can., 22, 23; St. Catherines, 25; London, 26.
RICE'S BILLEE TAYLOR TROUPE: Philadelphia, Pa., 18, week.
SOL SMITH RUSSELL: Montreal, Can., 18, week; Ottawa, 25, 26; Syracuse, N. Y., 27; Rochester, 28, 29, 30; Boston, Mass., May 9, two weeks.
SALSBURY'S TROUBADOURS: Muscatine, Ia., 21; Davenport, 22, 23.
SOLDENE COMIC OPERA CO.: San Francisco, 7, four weeks.
SALVINI: Boston, 18, two weeks, closing his tour, then sailing for Italy.
SNELBAKER'S MAJESTICS: Chicago, 18, two weeks; Cincinnati, O., May 2, week; St. Louis, 9, week.
SELINA FETTER CO.: Owensboro, Ky., 22, 23.
SARAH BERNHARDT: Concluding her engagement in this country with two weeks at Booth's Theatre, New York, 18th.
SARONI BURLESQUE AND NOVELTY CO.: St. Louis, 11, two weeks.
STANDARD THEATRE CO.: Oil City, Pa., 21; Bradford, 22, 23; Hornellsville, N. Y., 25; Owego, 26; Ithaca, 27; Syracuse, 28; Oswego, 29; Watertown, 30; Rome, May 2; Utica, 3; Auburn, 4; Penn Yan, 5; Rochester, 6, 7; Toronto, Can., 9, 10.
STRAKOSCH-HESS OPERA CO.: Rock Island, Ill., 21; Davenport, Ia., 22; Peoria, Ill, 23.
THOMAS W. KEENE: Lincoln, Neb., 21; St. Joseph, Mo., 22, 23; Omaha, Neb., 25.
THALIA THEATRE CO. (with Geistinger): Philadelphia, 18, two weeks.
TONY DENIER'S HUMPTY DUMPTY: Brooklyn, 18, week; Easton, Pa., 25; Trenton, N. J., 26; New Brunswick, 27; Newark, 28; Paterson, 29; Bridgeport, Conn., 30; Boston, May 2, one week.
THATCHER & RYMAN'S MINSTRELS: Boston, 25, two weeks.
TONY PASTOR'S NEW TRAVELING CO.: Trenton, 21; Philadelphia, 25, week; Brooklyn, May 2, week; New York City, 9, week.
VOKES FAMILY: Philadelphia, 18, week; New York, 25, four weeks.
VOYAGERS IN SOUTHERN SEAS: Cincinnati, 18, week.
W. E. SHERIDAN: Haverly's, Chicago, 18, week.

Boston.

Mapleson's Grand Opera Company at the Boston Theatre the past week. One of the works given (Lohengrin) has been seldom heard here, and the Magic Flute about four times within the last fifteen years. In both co. and orchestra the improvement over anything we have heard of late years was quite marked. I wish I could say as much for the chorus, for a more ancient, wornout looking set of choristers I have never seen. Why cannot Italian opera have young and fresh voices like the English? Lohengrin was exceedingly welcome on Thursday night, and it has been truthfully described as Wagner's greatest work. Campanini, Galassi, Anna Belocca and Marie Swift appeared in the principal characters and carried the house by storm by their delightful singing. Trovatore cannot be called a backneyed opera, for the spacious Boston Theatre was packed from pit to dome for the occasion of its representation. The work is full of melody, and the day is not passed—in fact, never will pass—when operas full of melody can be unwelcome. Look at Aida for instance. The most intrepid of Verdi's calumniators can not but be overwhelmed by the majestic grandeur of the orchestra and chorus effects, the marvelous creative power of the ensemble of the first and second acts, and the magnificent combination of effects which pervade the opera throughout. Of all the charming things in Aida the Egyptian hymn, which pervades the work, and the duet of the third act, are especially interesting as scholarly compositions, abounding in rich and effective harmonies and admirably finished in detail. To my mind Trovatore and Aida are far superior to Rigoletto or Traviata, and will live long after those are forgotten. Campanini appeared as Maurice, and his singing (notwithstanding his hoarseness) proved to a great many the most attractive feature of the performance, that great artist achieving another triumph as he did last Winter. Marie Roze as Leonora sang with charming effect, being marked by intensity and breadth of expression, while her acting displayed her usual characteristic power. Annie Cary's Azucena was greeted with enthusiasm. Her sonorous voice and her sympathy with the style of music caused her admirers to welcome her delineation as one of the most perfect embodiments in the repertoire. In the favorite opera of Marta Mme. Gerster sang to perfection and enchanted all who heard her. The beautiful music of Lady Henrietta speedily proved the artiste to be in the fullest possession of her powers, and the exquisite "Last Rose of Summer" was rendered with sweetness, purity and delicacy. Gerster achieved another triumph in Il Barbiere. The music of Rossini lies well within the compass of the vocalist, consequently the full charm of Gerster's upper register and the utmost grace of her fascinating style was enjoyed. Ravelli's fine voice proved of great service in both operas. His voice is one of rare quality, of considerable range, and was equal throughout for the roles of Lionel and Almaviua. Lucia and Don Giovanni closed this brilliant season to overwhelming audiences. Campanini appeared as Edgarda, his rich and beautiful voice bringing out all the beauties of that favorite role. Gerster was the Lucia, and her clear, flute-like voice and wonderful powers of execution were displayed to great advantage. In Don Giovanni Ravelli, Del Puente, Carreni, Marie Roze, Anne Belocca and Marie Swift appeared in the principal roles. Marie Roze as Donna Elvira was well received, and her sweet and sympathetic voice was admirably fitted for the role. Anna Belocca sang with charming effect, and Batti Batti went straight to the hearts of her listeners. Taking into consideration that it was Holy Week the opera season can be called one of the most successful that we have had for years. This week, Rice's Surprise Party.

Fanny Davenport appeared at the Park Theatre on Mondoy night 11th before a large and brilliant audience in Camille. It was Leona Davenport (Mrs. Lander) who first made Camille known to the American public through her own adaptation, and her Camille, although it was not without merit, was very far from being a wonderful performance. After that lady took up the role and achieved various degrees of success, then came Matilda Heron, who made a revelation of the capabilities of the character and startled the whole world by her thrilling representation. She held a powerful and deep sway over the hearts and feelings of her auditors. All eyes admired and all tongues praised. Beauty she had none but that of intellect and expression, and of her feminine delicacy of manner, her soft and interesting tones and the elegance of her deportment, one felt the conviction that he not only saw before him a consummate actress but a pure and admirable woman. Hence the result of Camille holding the stage as it has for upwards of twenty-five years; and to Matilda Heron, who in a short space of time is almost forgotten, is due the fascination that Camille has over the ambitious actress. On Monday night the very large number of admirers of Miss Davenport were well pleased to find that gifted artist in the possession of those qualities essential to Camille. The only fault that can be found with Miss Davenport's personation is her physique. Camille is simply a tender, devoted and passionate woman, and her faults are forgotten in the sincerity and depth of her affection. Yet Miss Davenport's Camille is full of trustfulness in the earlier scenes and touching remorse in the latter, but with love predominant over all. She was faithful to her conception of the character, and I think the lady has done herself justice in this play. It has been my good fortune to have seen the lamented Fechter and Carlotta Le Clercq in the Lady of Lyons, and I am safe in pronouncing them the best Claude and Pauline I have ever seen; and I can say here that let me see the play acted for a thousand times I never expect to see them surpassed if at all equaled. As a display of dramatic skill Miss Davenport's Pauline left nothing to be desired, while the performance was not complete in all its parts; yet good things were done with it, and the lady gave a performance creditable to her name and the position which no one will gainsay her as one of the foremost actresses of her time. Strongest of all her impersonations was Mabel Renfrew in Pique, for it was well nigh perfection in dress, make-up and action. She acted with consistency and spirit, and is deserving of great praise for her efforts to lift a somewhat ordinary character into one of prominence. Miss Davenport's dresses were rich and costly and the plays were beautifully mounted by the management. With the exception of J. B. Studley, whose Matthew Standish left nothing to be desired, the best that can be said of the supporting co. is that they are medium performers and not entitled to special mention. I forgot, however, R. Wilson, whose Duval was truly excellent. This week Miss Davenport repeats Camille and Pique, and appears as Leah, Lady Gay Spanker and Nancy Sikes, characters in which she will always be successful.

Business fell off at the Globe last week; although the houses were excellent they were not up to the standard of the previous week. The Vokes appeared in Fun in a Fog and met with the same unvarying success that has always attended its production in Boston. Pretty much all that could be said has been written in the way of criticisms on this specialty, and the cast is so little changed that I can only note that Bessie Sansom as Janet strengthened the very favorable impression which she made last week. Fred and Victoria Vokes have achieved a great success in the Rough Diamond, making the characters of Joe and Margery more than important. This week the great Salvini in Othello, Gladiator and Macbeth. The houses have been sold for many weeks. Owing to the non-fulfillment of the contract made by Anna Dickinson the theatre will be closed on the off-nights unless Mr. Stetson finds a powerful attraction. Miss Dickinson would have drawn large houses as all Boston was on tip-toe to see her as Claude Melnotte. Salvini's engagement will close the regular season at this house 30th, Harrigan & Hart appearing May 2.

Jeanie Deans held the stage of the Boston Museum last week to good houses. The play has been an unexpected success. On Saturday night the favorite actor George Wilson was honored with a crowded house on the occasion of his benefit. This week the Germania Theatre co. in a round of favorite plays.

The Mascotte was performed at the Gaiety Theatre 11th for the first time in America before a large and enthusiastic audience. I at once give it a place side by side with Olivette, although I think Andrau aimed higher in Mascotte than Olivette, and succeeded in furnishing the public with a beautiful and artistic work. Play-goers as a rule are not hypercritical, and in the opera now under notice will discover the charm of freshness in close alliance with innumerable other excellent qualities. Plots of operettas, like burlesques, are somewhat difficult to describe on paper. The airy nothings which afford pleasure at the moment become quite prosaic if seriously written about. The piece is gay, amusing and at times dramatic; the score is agreeable, original and very melodious. Andrau pleases finely, his harmony is perfect and full of character, and his instrumentation is finely conceived and executed. There are many beautiful airs in Mascotte, but not so many that one can retain in memory as in Olivette. It lacks that catchy, sparkling music of its companion. It has made a success here, which it certainly deserves. Harry Brown has made a hit as Lorenzo. He is really a very clever actor, and displayed much talent in a peculiar character. Mrs. Helen Carter sang the music of Bettina (the Mascotte) splendidly; her execution was very fine and called forth repeated applause. Her acting was not up to the mark, lacking in dash and spirit. Lillie West has much improved since her sojourn in Boston, and is already a favorite as Fiammetta. The little lady would have been perfect if she had only toned down a little. James Conly, Seth Crane and Harry Haskell all did fairly. The piece was mounted in a costly and excellent manner. Mascotte every night until further notice.

Tony Pastor did a tremendous business at the Howard last week. Hundreds were turned away nightly, unable to obtain even a glimpse of the stage. The company is a most excellent one and Tony is as great a favorite as ever. This week Frank Frayne as Si Slocum.

Olivette has proved a success at the Novelty Theatre. The co. is first class and their interpretation fully as good as any of their predecessors. James Gilbert, a most excellent actor and singer, was seen to great advantage as De Merrimac. Dora Wiley sang the role of the Countess as well as I have ever heard it; Anna Guenther is one of the most promising of contraltos and her Olivette shone with much brilliancy. Richard Golden again came to the front as cornetist, giving a good performance. The success of Olivette warrants the manager in retaining it upon the boards during this week.

The Boston Museum does not know the meaning of the word bad business. The little house is crowded at every performance.

Chicago.

Haverly's (J. H. Haverly, manager): Genevieve Ward's second week has not been as satisfactory as her first, and as a drawing card she cannot be considered a success. In my opinion, in other plays she would be more at home and would meet with greater success; 18th, W. E. Sheridan.

Grand Opera House (John A. Hamlin, manager): D'Oyly Carte and E. E. Rice's Billee Taylor co. have no occasion to complain of their reception here. The public recognized the merit of the opera, although much dissatisfaction was felt at the co. Eugene Clark was altogether unsatisfactory as Billee Taylor, and C. J. Grove very feeble, from a musical standpoint, as Sir Mincing Lane. Miss Francesca Guthrie played and sang Phœbe delightfully. The ballet, chorus, costumes and scenic effects were good, and to a great extent made up for the shortcomings in other directions. The Boston Ideal Opera co. in Fatinitza 18th, Pirates of Penzance, Chimes of Normandy and Olivette.

Hooley's (R. M. Hooley, manager): Robson & Crane were welcomed back to Chicago right heartily, and standing room has been at a premium. I cannot believe that the merits of the play have attracted the crowds, because A. D. 1900 is a mass of rubbish containing but little to recommend. Robson & Crane are great favorites here, and as much had been promised us in this piece, our expectations were aroused only to be unrealized in the production. The subject of woman's rights is worn out, and as the basis for a play is insane and uninteresting; but Joseph Bradford, the author of this one, probably did as well as any one else could with the subject. Neither Stuart Robson nor Mr. Crane had parts that displayed their comedy talents. 18th, Robson & Crane for another week in A. D. 19,000.

Olympic (Z. W. Sprague, manager): An organization styled Kelly & Ryan's Bards of Tara comb., including among its members some really excellent variety stars, has done well here during this week. Leo & Orville, gymnasts, do some good and perilous tumbling in the air. Kelly & Ryan in Irish character sketches were evidently appreciated by the audiences. Baughman & Butler, two very excellent marksmen, exhibited their ability in that direction very creditably. Emerson & Clark, high-kickers and negro comedians, were grotesque and funny enough to satisfy the most fastidious. Emma Lawrence, Conchits Leo and a number of others made up the rest of the programme. The co. as a whole are worthy of success and can properly be classed as one of the best variety organizations on the road. 18th, Snelbaker's Majestics.

McVicker's (J. H. McVicker, manager): The Legion of Honor is a very strong play, and it receives admirable handling by Lewis Morrison, Samuel Piercy and Annie Graham. The others of the co. render efficient support. Medium-sized houses have witnessed each performance during the week. 18th, Legion of Honor comb. for another week.

Academy of Music (William Emmett, manager): William H. Rightmire in his drama The Two Wanderers, supported by George Learoch, Effie Johns and the rest of the stock co. Whatever can be said of the merits or demerits of the piece presented, it satisfied Mr. Emmett's patrons, and that is his ambition. Annie and Andy Hughes, J. W. Ransome, Harry Woodson, Alice Bateman and Willis Pickert appeared in olio specialties. 18th, Sid C. France in Marked for Life, assisted by a good specialty olio.

Items: Bliss Whittaker and Fred. H. Wallace, Haverly's treasurer and assistant treasurer respectively, take benefits 17th, afternoon and evening.—E. M. Gardiner, Frank Mayo's manager, is here confined to his room by sickness.—The San Francisco Minstrels will open at Hooley's before long.—Robson & Crane are studying their parts in Twelfth Night, which play they expect to produce next season.—Roland Reed will try starring again, this time in a piece entitled Snowball. He will be supported by Alice Hastings, Phil Hawley, J. R. McCann, Frank Monahan and others.—The Sea of Ice will be seen at the National Theatre 18th.—Haverly's Mastodons are underlined at Haverly's for 25th.—George De Haven is organizing a circus.—R. C. Brown has been engaged for the Lyceum stock co.—At the Halsted Street Opera House Grant's Trip Around the World will be the attraction 18th.—Dan R. Ralton will be the bright particular star at the Lyceum in the Convict's Daughter, preceded by an olio consisting of Landis & Steele, Emma La Maresa, Allen & Hart and the Cottlets.—The Stuart Comic Opera co. will be at McVicker's shortly, appearing in Olivette.

Philadelphia.

Holy Week was a mill-stone about the necks of the managers. Bernhardt had rather slim houses throughout the week; Salvini did very well, but only once was the theatre really full; the Boston Ideals made money but not as much as they would have made at any other time, and even Buffalo Bill and his Indians didn't quite come up to expectations. Forepaugh was the only really happy man in town, and his circus was crowded at every performance.

This week we have Italian Opera at the Academy of Music; The Convict, a new play of Fred Walder, at the Arch; the Money Market, Mr. Vernon's English play, at the Walnut; the Vokes Family at the Opera House, and John Owens at the Chestnut. Mr. Owens is trying to force a poor play, and of course cannot fail to lose in the end, as his experience in New York shows. As for the Vokes, they are as funny as ever, and they had an immense audience on Monday night to welcome them. The two new plays of the week are worth seeing. That of Mr. Maeder's is drawn from incidents in that blood-and-thunder French novel "The Strangulers of Paris." As a consequence The Convict is a blood-and-thunder play—but it pleases the boys on that very account. We haven't had any real, first-class blood-and-thunder performances, except at the National, for a long time, and it will do for a change. The play is put together in an ingenious way, and various striking features of the novel are reproduced. The scenery is good, the acting is good, and the attendance good, which is of course satisfactory to the manager. There are numerous striking dramatic points bristling out in the play, which is likely to prove popular.

W. H. Vernon also had a good audience at the Walnut to witness The Money Market. The central figure in the piece is that of a cool, calculating man, who prizes money above everything. His one ambition is to grow rich and his one redeeming quality his love for his daughter. His unfaithfulness to his wife brings about a separation, and when his daughter chooses to follow her mother there is a strong scene in which Mr. Vernon shows his capabilities as an actor. Finally his confidential clerk brings about his ruin, which in the end works out his redemption and a reconciliation all around. It is a good play and decidedly strong in parts.

Engaged was revived at the Museum with a good cast; Lear is the matinee attraction at the National. The Boy Detective is the title of a highly sensational drama. Thatcher & Ryman's last week is devoted to a revival of Sarah Heartburn, preparatory to their trip to Paris.

Items: Manager Morley of the Chestnut is swamped with applications for his stock co. for next season. He has entered into no engagements as yet.—Mr. Maeder's new play is to run two weeks at the Arch. Then the Boston Ideals return for the third time this season. They are very popular.—The entire receipts of the Bernhardt engagement last week amounted to but $4,500. The first engagement netted $25,000.—Marcus Mayer, associated with Mr. Abbey in the management of Sarah Bernhardt, got into a row with Manager Morley of the Chestnut on Saturday night. They disputed over a division of the spoils, the amount at stake being $91 for certain advertising. Mayer became abusive and Morley had him arrested and put under bail. There was a good deal of smoke but very little fire.

Cincinnati.

Grand Opera House (R. E. J. Miles, manager): The new star W. E. Sheridan closed a reasonably successful engagement 16th. The plays comprising his repertoire serve admirably to display his versatility. Louis XI., with its wealth of scenic effect and costume, was presented during the earlier portion of the week, Mr. Sheridan's rendition the decrepit Louis winning encomiums [illegible] from press and public. The [illegible] support, embracing such well known [illegible] as E. K. Collier, John A. Lane and K

Forsythe, rendered the star efficient service, Mr. Collier's Iago proving a strong characterisation of a difficult role. During the current week Genevieve Ward will present Forget-Me-Not. Mary Anderson will follow for one week 25th. Snelbaker's Majestics will hold the boards during week beginning May 2.

Pike's Opera House (Louis Ballenberg, manager): Remenyi and his violin were announced for two concerts 11th and 12th, but the violin being apparently indisposed on first date Remenyi's appearance was limited to 12th and a light house was in attendance. The Carreno-Tagliapietra Concert co. appeared 15th to a rather sparse audience. The Carte-Rice Billee Taylor troupe in view of success in Chicago canceled their week at this house, and in lieu the management will present Draper's Uncle Tom's Cabin co., followed 25th by Ford's Olivette co.

Heuck's Opera House (James Collins, manager): McKee Rankin and wife in The Danites closed 17th. The troupe in support is lamentably weak, Charles Chappelle, who essays the role of the Parson, contrasting very disadvantageously with Aldrich and Sheridan, his predecessors in the same character. McKee Rankin's vernacular may be the "proper caper" for the Pacific coast in 1859, but to me it savors strongly of the colored citizen of the sunny South, made famous by McAndrews, "the watermelon man." The setting of the play reflects creditably upon Mr. Hughes and his assistants. Deacon Crankett will constitute the attraction during the present week, followed 25th by Rial & Draper's Uncle Tom's Cabin co.

Coliseum Opera House (Thomas E. Snelbaker, manager): W. T. Stephens and Minnie Oscar Grey presented their sensational drama Swift and Sure throughout the entire week and were accorded a hearty reception. John Morrissey is proving an excellent stage manager. The current week will be devoted to Mr. and Mrs. Augustus J. Bruno and the Voyager, which latter is billed as a companion piece to the Tourists. Bruno was one of the original Pullman Car Tourists and is a favorite in this city.

Items: John W. Norton, manager of the Grand Opera House, St. Louis, was in town 13th.—Charley McLean arrived from New Orleans 13th, and judging from his improved appearance must have enjoyed his trip immensely.—Walter Hine, in the absence of Captain Billy Connor, is attending to the details of management for W. E. Sheridan.—The present efficient scenic artist of Heuck's has been re-engaged for the ensuing season.—There is every probability that Pike's Opera House will be used during the next few years by the Cincinnati merchants as a Chamber of Commerce. In such an event the Emory Brothers, well-known local capitalists and manufacturers, will immediately begin the erection of a first-class opera house on the northwest corner of Sixth and Vine streets.—Bob Miles' Revellers have returned to their homes in this city.—Managers Snelbaker and Collins of the Coliseum and Heuck's respectively have, after deliberation, concluded to test the legality of the Stubbs' law, and will give performances at their theatres 17th.—Frank D. Wade and W. C. Anderson, both recently with the Milton Nobles comb., whose season has recently closed, arrived in Cincinnati 14th.—Benefits are now in order and the various attaches of Pike's and the Grand are hopefully looking forward to crowded houses.—Harry Vance succeeds John Collins in the Hogen management of John McCullough's co. during the ensuing season, and is at present officiating in that capacity for William E. Sheridan.—George E. Ryer, representing the Deacon Crankett co., and Phil Simmonds, business manager for Genevieve Ward, are both in town.—The Elks' benefit, with Mary Anderson as the leading attraction, will transpire at the Grand 27th.

San Francisco.

MONDAY, April 11, 1881.

Bush Street Theatre (Charles E. Locke, proprietor): Haverly's Comedy co. opened last Monday in Dr. Sayre's laughable absurdity The Strategists to a large house, which has increased every performance since, the week's business exceeding anything of the past season at this house. The plot of the "play" and the various situations are of the most flimsy texture and certainly could not occur anywhere except on the stage. But this sort of entertainment pleases the public and that is the chief result to be attained by managers. Judging by the hearty outburst of laughter and liberal applause the piece has "hit 'em hard" and will continue to draw largely for a week or two at least, despite strong attractions next week elsewhere. J. B. Polk, a former favorite here, makes the most of the "star" part, Jack Ruttledge, the strategist, although in the parlance of actors it is a very "fat" part. Notwithstanding this it is an excellent performance. Frank E. Aiken as Arthur Ruttledge (Jack's father) was very good, as was Harry Linden as Major Abijah Howard. The O'Flam of M. Gallagher was too noisy and savored too much of the variety stage Irishman. He will doubtless improve on it. Of the ladies of the cast Katie Gilbert, a most excellent soubrette, as Nellie Howard, divides the honors with Polk and has already become a great favorite. The Mrs. Howard of Jennie Carroll was very good. The co. taken altogether is an excellent one, and the piece has made such a decided hit that it will continue the attraction for the four weeks originally decided upon. Robson & Crane May 2 in Sharps and Flats.

The Baldwin Theatre (Thomas Maguire, manager): The Lingards produced the London comedy of Stolen Kisses last Monday and continued all the week except Friday and Saturday evenings, when The Tutor was added also. Stolen Kisses cannot be said to have been a success, although very nicely mounted and cast. W. Horace Lingard appeared as Tom Spirit, an ex-pantomimist, and his wife (Alice Dunning) as Jenny Temple, a rich heiress. The former was quite at home in the character and the latter looked and acted charmingly. The comedy is in three acts and is very Englishy in its style—too much so, I fear, for this country. Business has been only fair. The Lingards closed their engagements last evening, and proceeded almost directly East, to open in Chicago May 2 in Stolen Kisses. Lingard is loud in his denunciation of Maguire's tricks. Next! To-night The Tourists in a Pullman Palace Car commence a three week's engagement. The "piece" has been heavily billed and advertised, and as the most of the co. are old favorites, including Mestayer, the engagement will doubtless prove a bonanza to all concerned. LATER.—The Tourists [illegible] to the largest audience of the season, every available space taken. Receipts, $1,[illegible]. Performance not very favorably received.

Bijou Garden (F. F. Morse, manager): [illegible] of Pensance continued during [illegible] week to light business. James A. [illegible] made an artistic hit as Major General [illegible]. La Fille du Tambour Major will be brought out 14th for the first time here.

Tivoli Gardens (Kreling Bros., proprietors): Olivette is the attraction here and business continues good. The performance is satisfactory, and with one or two exceptions the opera is well cast.

Bella Union Theatre (Henry Montague, manager): Business continues good. The burlesque of Billee Taylor is still the attraction, together with an excellent olio.

Adelphi Theatre (Ned Buckley, manager): Charles Thornton, the Eastern melodramic star, appeared last week in Tried for Treason, and to-night appears in his piece, Headless Horseman. Business good.

Items: The Soldene Opera co. does not return to the Calfornia Theatre as was expected, but proceeds directly East. The Emelie Melville co. appear instead, opening Monday, 18th, in Billee Taylor, with the following cast: Emelie Melville as Phœbe; Harry Allen (late of Oates' co.) as Sir Mincing Lane; and Tom Casseli as Ben Barnacle.—From all accounts Robert McWade has been doing an excellent business in the mining towns of Arizona. He is the first actor of any prominence that has appeared there.—Mons. Chalet the ventriloquist has joined the Hooley Big Four Minstrels temporarily.—Catherine Rogers, snpported by the Baldwin co., did only a fair business in Oregon. They will probably return this week.—E. T. Stetson with his snap co. did a miserable business in San Jose last week, one performance being played to an audience (as I am informed) amounting to $2.50.—A party by the name of Sullivan announces a performance the latter part of the week entitled Mirror of Ireland. It is a sort of infringement on the original Hibernicon, I believe.—E. Ambrosey, late stage manager of the Standard Theatre and one of the sufferers under Amory Sullivan's management, takes a benefit at that place next Saturday, 16th.—Harry Le Clair, the well-known female impersonator, and W. J. Russell, an excellent comedian, think of bringing out their new sensational drama of Just in Time next month at the Adelphi Theatre before going East.—Willie Edouin's Sparks' co. arrive here Friday and open 18th at Standard Theatre under Charles E. Locke's management in Dreams.—At last it looks as though we are to have a reliable and financially responsible management at one of our theatres. Dr. Quinlin has been quietly arranging matters to take the lease of the Baldwin, as Thomas Maguire's term expires (so he says) June 15 next. Up to the time of mailing this letter matters had not all been fixed, but I hope to report in my next that they have been; $1,200 is reported the figure.—Nat Homer has disposed of his interest in Hooley, Morton & Homer's Minstrels, which will hereafter be known as Hooley's Big Four Minstrels. They are playing to big business in the country towns.—Miss Adele Waters, a bright and promising actress, who made such a success in That Man from Cattaraugus recently here, has been engaged to support Robson & Crane during their coming engagement at the Bush Street Theatre. She will appear as Marian in Sharps and Flats.—Clay M. Greene, the well-kown dramatist, has just completed a three-act musicial comedy or burletta entitled A Terrible Malady, for Salsbury's Troubadours. He tells me that they will probably produce it for the first time during their coming Milwaukee engagement.—Since my last letter was written Mr. Cotton, who had temporarily taken the Standard Theatre through Amory Sullivan's lease, transferred the same to Charles E. Locke, the proprietor of the Bush Street Theatre, who will be the future lessee and manager. Of course Mr. Cotton is not personally to blame in the matter, but it looks very much as though he had allowed himself to be used as a catspaw to shield Sullivan from his creditors. As it now looks, the victimized ushers, door-keepers and stage hands of the recently collapsed Standard Theatre under Amory Sullivan's management, will be likely to whistle for their pay. Mr. Sullivan informed your correspondent only a day before the lease was transferred to Locke that his arrangements with Cotton were such that he would soon be able to resume management and pay in full. Subsequent events don't confirm his gauzy story.—Fred. Lyster, late musical director at the Standard, will accompany the Lingards eastward as business manager.—Hattie Moore celebrated her 500th consecutive performance Saturday evening, 4th, by presenting every lady present with a cabinet photo of herself as a souvenir. She is a popular favorite.—Manager Buckley contemplates some extensive improvements in his Adelphi Theatre shortly.—Henry B. Warner, a former resident of San Francisco, returns with the Tourist comb. as their business manager.—The long-delayed Australian steamer has arrived, having on board Charles B. Wells and wife, who have been sojourning in Honolulu.—Manager Locke, it is said, cleared $4,000 from Emelie Melville's interior trip. They left for Portland on the 16th, and will produce Olivette and Billee Taylor.—D. K. McNeill, well known as an amusement manager here, has leased the property of James Lick Twist, corner of Market and Fourth streets, and will erect a large concert hall, similar to the London style. The location is the very best in the city.

New Orleans.

Academy of Music (David Bidwell, manager): The season at this house closed 12th with a benefit to Fred. Mauderret, the Treasurer. Powers' Paragon Comedy co. kindly volunteered for the occasion and repeated the performance of The Great Divorce Case. The play is a sort of re-arrangement of Forbidden Fruit, but is no improvement thereon. The Victorellis, two good gymnasts, also lent their aid and were kindly received. The attendance was large, and the compliment to the beneficiary a deserved one. During the Summer the manager intends making improvements in this theatre. Among other things he will re-arrange the seats and widen the aisles, making it much more comfortable even than it is now for audiences.

St. Charles Theatre (David Bidwell, manager): Prof. Seeman has been attracting large audiences at this theatre for the past week. His feats of legerdemain are much applauded and the dissolving views he introduces are greatly admired. The gift feature of his entertainment is a great factor in attracting good houses. During the last week he reduced the price of admission and increased the number of presents from 104 to 206. After Monday next, April 18, this theatre will also be closed for the season. The last performance will be for the benefit of J. Kittredge, the Treasurer. This gentleman has been identified with our theatres here for many years, and is quite popular. His benefit will doubtless be a substantial one. During the interim between the closing of this season and the opening of next, Manager Bidwell will complete his original plan of improvement and alteration in this theatre. The stage is to be raised and greatly altered, new scenery will be added, and it is possible the roof of the theatre will be rebuilt. When all completed this will doubtless be the handsomest theatre in the South. The past season has, despite many auguries to the contrary, been a surprisingly successful one, and the enterprising manager is to be congratulated on the result of his energy and pluck.

Items: On Wednesday, April 13, affidavits were made before a police magistrate here by the Chief of Detectives against Prof. Seeman and Messrs. Rosenquest and Weigdahl, for violating the lottery law of the State. This law gives to the Louisiana Lottery Co. exclusive right to hold any public raffle or lottery where prizes are given. It is customary to gain their consent to such enterprises. But it is only fair to say that the company disclaim having taken any action in this matter whatever. Additional affidavits were afterwards filed against Mr. Crandall, one of the proprietors of the show, and Mr. Bidwell, the manager of the theatre. Bonds were promptly furnished and the performances continue. Public opinion seems to be decidedly against the action of the officer making the charge. He alleges that the whole affair is a swindle and that the gifts are made to selected parties. The gift feature has generally been regarded here as perfectly fair and legitimate, and it is supposed the whole business will end in smoke.—Manager Bidwell is confined to his room by an attack of an old complaint, but will be about in a day or so.—Maurice Dengremont, the young Brazilian violinist, had the misfortune to sprain one of his fingers a short time ago; a fever ensued from which he suffered much. His concert had to be postponed. He is all right now, however, and will appear in concert early next week.—Mr. Downing, the Treasurer of the Grand Opera House for the past two or three seasons, will shortly be the recipient of a benefit tendered him by amateurs of this city.—W. H. Power left here a few days ago for St. Louis, but is expected back to morrow. The co. have been lying over here, preparatory to filling a week's engagement at Galveston, Texas, commencing 18th.—The Fontainbleau family are giving open-air entertainments at West End, one of our popular Summer resorts, and are attracting favorable attention.—The French Dramatic co. attached to Manager DeBeauplan's opera troupe closed their season here 10th. Those who are able will start at once for home. Most of the co. are, however, sadly in need of funds, their season not having been at all prosperous. This demonstrates as a fact that although we have a very large number of French inhabitants, they will not support a French dramatic co.—It is probable that the amateurs of the city will use the St. Charles Theatre for their entertainments during the Summer.—I understand that Frank Farrell, the efficient and popular dramatic critic of the New Orleans *Times*, has resigned his position and will possibly be connected in some way with affairs dramatic next season.

Baltimore.

Holliday Street Theatre (John W. Albaugh, manager): Attendance has been rather slim owing to this being Holy Week. Collier's Union Square Theatre co. gave Daniel Rochat in a very creditable manner, and the stage setting, as usual, excellent. Joseph Whiting played the title role forcibly and Eleanor Carey made a pretty and lovable Lea Henderson. The co. was evenly good throughout. Next week John T. Raymond in Fresh the American.

Ford's Opera House (John T. Ford, proprietor): C. E. Ford's Comic Opera co. has been singing Billee Taylor all the week to light houses. This strong co. and their performance of the charming little operetta was very enjoyable. George Denham's Barnacle was the gem of the performance. In addition to the regular co. Eva Mills sang, and her rich, pure, soprano voice was heard with pleasure. Next week Buffalo Bill.

Front Street Theatre (Daniel A. Kelly, manager): Mabel Florence appeared for the second time this season in Faith; or, a Daughter's Wrongs, in which she introduced her acting dogs. The play is decidedly sensational and serves to arouse the enthusiasm of the galleries. In the olio preceding the drama Orndorff & McDonald did their Irish sketch, the Market Women; Cerini & Page appeared in Dutch specialties; John Doud, the boy mimic, gave imitations of Fritz Emmet and others. Next week Oofty Gooft comb. in Under the Gaslight.

Items: Stuart's Billee Taylor co. open at Academy of Music on Monday night next for a week.—The Monumental Theatre has been repaired and done up and opens Monday night with a fine variety bill and a burlesque on Billee Taylor. Among the people engaged are: Reynolds & Walding, Charles Ellis and Clara Moore, Cogill Brothers, Brennan Brothers, Frank Bush and Lottie Grant.—De Beauplan's French Opera co. were billed for the Academy last week but canceled dates on account of small advance sales, so it is said.—E. E. Rice and D'Oyly Carte have sued John T. Ford for playing Billee Taylor and the case is now pending in the courts.

St. Louis.

Grand Opera House (John W. Norton, manager): The last performance at this theatre was given April 9, the Rankins appearing in The Danites. Before the curtain fell on the last act the work of demolition had begun, and the audience was surprised to find the corridor, which was so elegant when it entered, in a state of dilapidation upon their going out. Indeed, in a few minutes the sound of the hammer resounded in every part of the edifice, and the ruthless hand of the destroyer continued day and night until on Tuesday the place was completely gutted, leaving nothing but the walls and the rafters. Work will be prosecuted until the new theatre is finished. The $80,000 will be expended in erecting one of the most magnificent theatres in the world, and it will be ready for the opening August 29, with Thomas W. Keene as the probable star. On the closing night Manager John W. Norton, with whose name the recent successful career of the house has been indissolubly connected, stood at the entrance with his arm full of fine satin programmes, which he distributed as souvenirs of the famous old house. Upon these is printed in the centre the title of the house, with the officers and the cast of the closing play. On the left is a column capped with the original of the house, "The Varieties Theatre," which was opened by J. M. Field May 10, 1852. On the column are the names of J. M. Field, Ravels, Mlle. Barron, Mark Smith Dieffendale, George Holland, A. A. Adams, James Anderson, Joe Jefferson, Mrs. Lonsdale, Wm. Bass, Mrs. Farren, Hackett and Ben De Bar. The column on the right hand is capped by the name of the theatre under which it closed, "Last performance April 9th, 1881. Jno. W. Norton, Manager." On this column are the names of Edwin Forrest, Mrs. D. P. Bowers, Ed. Adams, Mary Anderson, E. L. Davenport, Clara Morris, Booth, Neilson, Fechter, Lotta, Salvini, Bernhardt and Maggie Mitchell. The house was crowded and the audience enthusiastic. The possessors of these souvenirs are fortunate, as a great demand has sprung up for them.

Pope's Theatre (Charles Pope, manager): Fannie Louise Buckingham opened 11th in Mazeppa, and did a really fine business during the week. The lady is a dashing horsewoman, the blights being admirably arranged. The co. was sufficiently bad to give the accepted comedy feature to the high-flown language of the play, and it was on this account the more enjoyable. An Easter Sunday matinee is announced. Jay Rial's Uncle Tom's Cabin returns Easter week, opening April 18.

Olympic Theatre (Charles A. Spalding, manager): Bartley Campbell's My Geraldine has met with emphatic success in St. Louis, and business has been very large, even leaving out of consideration that that it has been Holy Week. The co., to the least important, is a splendid one. J. Newton Gotthold, John Jack, William Scanlan, C. A. McManus, E. A. White, W. W. Maurice, Frank G. Cotter, Miss Marie Bockell, Miss Emily Baker, Miss Madge Butler, Mrs. Skerrett and the child Little May furnish a cast which is like a return to old times. The play is a superb one, and the scenery by Voegtlin is magnificent; the change from the cliff to Gray Nun's Abbey was very fine. Mary Dixon, the new Memphis debutante, will open April 18 under the management of John Norton. She will appear in a round of legitimate characters.

Items: In the *Post-Dispatch* of April 9 appeared an article under the caption of "Kitty's Temper," and in this it was averred that Mrs. Rankin was jealous of her husband on account of his ardency toward the "widders" of his various cos., and that he was so annoyed by this persecution that a separation had been agreed upon. That evening, before the curtain rose upon the first act of The Danites, Mr. Rankin appeared before the footlights and denounced the relation as a complete fabrication, and alluded to his spouse as a good wife, a good mother and a good woman, and that their married relations had never suffered any rupture.—George W. Young, business manager for Bartley Campbell, was in town with My Geraldine comb. and met a number of old friends. Dave Reid chaperoned him around the different places where sights were to be seen. Mr. Young is very popular, and has a wide acquaintance.—Dr. G. A. Kane, the veteran peripatetic showman, artist, actor, agent, etc., is in town for a visit. He will do the grand and amuse his friends with pre-Raphaelite relations of his winter experiences.—Prof. Seeman, the magician, will return to Pope's shortly for a two week's season.—L. R. McCormick, the excellent leading man and one of the greatest of local favorites, is in town on a brief rest.—Joe Toomey, of the scenic firm of Noxon, Halley & Toomey, has arrived home from Cedar Rapids, Ia., and describes the new theatre there as something after the order of Aladdin's palace. The firm has more work than it wants, and the veteran, Tom Noxon, will have to postpone his proposed trip to the sea shore and watering places.

Brooklyn.

Haverly's Brooklyn Theatre (J. H. Haverly, manager): Tony Denier with his funny nonsense of Humpty Dumpty is playing a very successful engagement at this house. An extra matinee was given on Easter Monday. Despite the drawback usually attendant upon Holy Week the Comley-Barton Olivette co. did an excellent business. Mr. Barton was obliged on account of a severe attack of rheumatism to surrender the role of the Duke to Lewis Bishop at very short notice. The piece was well set and the opera agreeably rendered.

Park (Col. W. E. Sinn, manager): The Acme Olivette co. from the Bijou Opera House opened to a large audience on Monday evening. The leading characters are represented by efficient artists and the performance was highly relished. Neil Burgess completed a very successful engagement on Saturday evening.

Academy of Music (David Taylor, lessee): The De Beauplan French Opera co. are booked for this house 18th for four nights. The sale of seats has been large.

Novelty (Theall & Williams, managers): Neil Burgess as the Widow Bedott has succeeded Tony Denier, and we once more find the Widow drawing and amusing large audiences in the Eastern District, where a large advance sale of seats has placed the success of her short stay beyond the possibility of a doubt. Fanny Davenport will follow next week.

Volks' (Hyde & Behman, managers): This week an extraordinary variety bill has packed the house and given satisfaction.

Alabama.

MOBILE.

Mobile Theatre (T. C. De Leon, manager): Selina Fetter's engagement here 8th and 9th attracted good houses. This lady has talent but she will require long experience to become a first-rate actress; co. supporting her fair. This engagement closes the regular season. The lady has made many friends during her week's rest, our best citizens showing her much attention.

EUFAULA.

Barnett's Opera House (P. N. Morris, manager): Booked: 22d and 23d, Agnes Herndon and co.; 30th a troupe playing Uncle Tom's Cabin. A minstrel troupe organizing here styling themselves "Smith & Bagby's Alabama Slaves" will occupy the boards pretty soon. No other attractions, as the season is about over.

California.

SACRAMENTO.

Metropolitan Theatre (D. J. Simmons, manager): Booked: Lingard Comedy co. 11th and 12th in Tutor and Stolen Kisses. The Soldene Opera troupe made a success in Olivette, the piece being well mounted, the costumes and scenery good and the acting spirited. Stella, in the Whale Song, made the hit of the evening.

Connecticut.

NEW HAVEN.

Carll's Opera House (Peter R. Carll, proprietor): Mrs. Scott-Siddons appeared 11th before a cultured audience as Viola in Twelfth Night, playing a difficult part quite successfully. The Gosche-Hopper co. gave the new play One Hundred Wives 12th and 13th, and from the novelty of play and subject drew good houses. Lawrence Barrett 13th, matinee, in Yorick's Love. In the evening as Richelieu he eclipsed any of his previous successes and gave a thrilling portraiture of the crafty Cardinal. Louis James as De Mauprat and Miss Wainwright as Julie deserve special mention. Coming: My Partner 18th; Nat Goodwin in Love at School 19th.

Peck's Grand Opera House (Clark Peck, proprietor): Haverly's European Mastodons came 11th to the usual crowded house, and gave the best minstrel show of the year. We are three days ahead of the metropolis in having had a fine presentation of Won at Last 15th and 16th, by its talented author's own company. In my judgment it is a better play than Hazel Kirke and possesses more humor and stronger situations. Coming: Leavitt's Burlesque Opera co. 20th; Gilmore & Miaco's Humpty Dumpty 22d and 23d; Bunnell's Museum 25th, week.

New Haven Opera House (John M. Near, manager): Oliver Doud Byron played his Across the Continent 13th quite energetically to good houses. Boucicault in the Shaughraun 15th, 16th and matinee to big business. Coming: Herrmann 18th, 19th and 20th; Callender's Georgia Minstrels 21st; Union Square Theatre co. in Felicia 25th; Banker's Daughter by Collier's Union Square co. 27th.

Items: John M. Near has just made a heavy venture in the engagement of Palmer's Union Square co. for a week in New Haven and surrounding towns. By the payment of $3,000 in advance Mr. Near secures the right to produce the co. as follows: New Haven 25th; Bridgeport 26th; Providence 27th; Worcester, 28th; Springfield, 29th; Hartford, matinee and evening, 30th. The co. will be with one exception the same as that playing in New York, and the play Felicia for every performance, Manager Near taking that in preference to Daniel Rochat.—I had a pleasant chat with Mr. Mackaye 15th and found him sanguine as to the success of Won at Last, and the issue of the litigation over Hazel Kirke. He tells me that from New York he goes to Chicago and plays it across the street from the Hazel Kirke co. We hope it won't make any difference which does the best, Mr. Mackaye having the best wishes of the provinces as well as the city.—Manager Near said this morning he could not find out anything about our amusements except from THE MIRROR, and every manager tells the same story.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): Oliver Doud Byron in Across the Continent to medium business 12th; Steele Mackaye in Won at Last 13th to a large audience, which, at any other time than Holy week, and on a clear night would have been doubled. The Gosche-Hopper co. in One Hundred Wives 14th to good house. Good Friday Mrs. Scott-Siddons in As You Like It to a full house.

American Theatre (W. S. Ross, manager): Business, excepting on Fast Day, was rather light. The show was good. Next Friday, 22d, stage manager H. P. Williams and the old veteran, Archey Hughes, are to have a joint benefit.

BRIDGEPORT.

Steele Mackaye and co. in Won at Last 14th to a large audience. Steele Mackaye as John Fleming and Louise Sylvester as Mrs. Bunker bore off the honors of the evening, being recalled at the end of each act. Gosche-Hopper co. in One Hundred Wives 15th; good audience and the troupe gave general satisfaction. Oliver Doud Byron in Across the Continent to big business 16th; the specialty features were first-class. Union Square co. in Felicia 26th under the management of John N. Near.

MERIDEN.

Wilcox Opera House (P. A. Delevan, manager): Steele Mackaye with Won at Last on the 12th, a stormy night. It was considered the strongest comb. that ever visited Meriden. 13th, Scott Siddons in As You Like It to a fashionable audience. 15th, Oliver Doud Byron in Across the Continent to a $400 house. Booked: 19th, Janauschek in Mother and Son; 21st, Leavitt's Burlesque Opera Carmen; 23d, Callender's Georgia Minstrels; 26th, Banker's Daughter; May 5, Neil Burgess in Widow Bedott.

WATERBURY.

City Hall (Jean Jacques, manager): Mrs. Scott-Siddons in As You Like It 12th to a good house. Steele Mackaye in Won at Last 14th. This is a first-class co. and the audience though small was very enthusiastic. Coming: Aldrich & Parsloe in My Partner 19th.

Irving Hall: Westendorf's Ghost Mystery and Variety co. continue to please and the hall is packed every night. New people this week: Miss Remington, Florence Marshall, Charley Frey, Hines & Blossom.

WILLIMANTIC.

Loomer Opera House (Silas F. Loomer, proprietor): Jay Rial's Uncle Tom's Cabin co. gave a poor entertainment to good business 16th. Collier's Banker's Daughter comb. gave the best entertainment of the season to good business. Coming: 30th, John Thompson comb.

DANBURY.

Opera House (J. S. Taylor, manager): Hazel Kirke No. 3 gave the finest entertainment this season to a large and very select audience 11th. Booked: John Thompson 25th; Mr. and Mrs. George S. Knight 29th; Collier's Banker's Daughter 30th.

Colorado.

LEADVILLE.

Tabor Opera House (C. A. T. Wills, Jr., treasurer): Minnie Palmer opened 11th in the Boarding School. The play is frivolous and vapid and took only with a certain class. Miss Palmer is a bad imitation of Lotta, while her co. is beneath notice.

Academy of Music (Howard & Sullivan, proprietors): John A. Stevens has been drawing immense houses during his entire engagement, and since Unknown was put on there has not been even standing room. On each night he was called before the curtain several times. Every seat in the house was sold a day in advance for his last appearance 14th.

Items: The breaking of a pipe in the register at the Tabor on the 11th came near creating a panic, the room being almost filled with smoke.—J. H. Miller, of Stevens' co., has been unable to appear since the first evening of the engagement on account of sickness, but his physician says he will be able to be around shortly.—The Grand Central Theatre opened 11th under management of Thomas Kemp, and is doing average business.—The old Gaiety Theatre has been reopened and named McDaniels', but is doing nothing to speak of.—Maude Granger is booked for Tabor Opera House 18th for two weeks.—Kate Claxton is also booked for Tabor May 21, one week. Nothing booked for Academy of Music.

DENVER.

Sixteenth Street Theatre (J. S. Langrishe, manager): Maude Granger is playing to immense business. Lady of Lyons and Zulu; or, Forbidden Fruit, are down for this week. Her Camille created a favorable impression. The support has been good. The lady opens at Colorado Springs 18th; thence to Pueblo balance of week and week at Leadville, and will return to Denver for another week. The Langrishe stock will support.

Minnie Palmer's Gaiety co. opens here 18th.

Palace Theatre (Ed. Chase, proprietor): Denver as It Is is the latest sensation written by the Perry brothers, and is drawing well. A good olio also helps the fun along. The city is talking of suppressing this show on account of its immoral character.

Tivola Varieties (Wm. Deustch, proprietor): Edward Kelly, arrival; no departures. Good business and all in good humor.

Items: S. H. Cone, Kate Claxton's advance, came in last night. The co. will be here at the Grand Central Hotel to-day, playing in Golden to-night(13th.)—Miss Claxton will play in Denver if a suitable hall can be obtained.—The London Variety Hall was closed on the 5th by the constable.

CENTRAL CITY.

Opera House (John Best, manager): Kate Claxton in Two Orphans and Frou Frou 13th, 14th to good business. She proceeds to California.

Delaware.

WILMINGTON.

Grand Opera House (J. R. Baylis, manager): Herzog's World's Wonders and Roman Students occupied week ending 16th and did a capital business. Booked: Miles' Juvenile Opera 26th; John E. Owens May 2.

District of Columbia.

WASHINGTON.

National Theatre (John W. Albaugh, manager): John T. Raymond in Fresh the American to large and well pleased audiences last week. Ninth annual charity ball for the benefit of Children's Hospital 18th; Corinne Merriemakers 19th and rest of week. Billee Taylor 25th.

Ford's Opera House (John T. Ford, manager): W. H. Vernon, Rose Wood and co. in the Money Market last week to fair business. Mr. Vernon did some very good acting as Sir Geoffrey. Miles' Juvenile Opera co. 20th, matinee and evening. Little Duke and Chimes of Normandy. Billee Taylor in preparation.

Lincoln Hall (Pratt & Son, managers): Washington Juvenile Opera co. in Pirates of Penzance 20th, 21st, 22 and 23d. Concert followed by Box and Cox 28th for the benefit of Mr. H. A. Foresman.

Theatre Comique (Jake Budd, manager): James M. Bradford in Branded. The specialty artists are Milligan & Quinlan, De Witt Cook, Leonard & Jones, Lulu and Lottie Wentworth, Frank White, Harry Clark, Thatcher & Hume, Clara Cushman and Lillian White.

Georgia.

ATLANTA.

De Give's Opera House (L. De Give, manager): Chicago Ideal Uncle Tom's Cabin closed unsatisfactory engagement 9th. Agnes Herndon opened in Led Astray 15th to light house. 16th, Won at Last and Five O'clock in the Morning.

Items: The Chicago Ideal Uncle Tom's Cabin comb. while performing at Griffin (Ga.) Opera House were outrageously treated by being egged, and the baggage and scenery were cut and torn. Mr. Drew, the manager, will sue the town corporation of Griffin for damages. The co. passed through here on their way to Covington, Ga., for two performances 12th. Owing to the size of the audience, which consisted of two small boys, the co. did not play, but moved on to Madison, Ga.

MACON.

Ralston Hall (Turpin & Ogden, managers): Alice Oates billed for matinee and evening 9th in Les Bavardes and Olivette, played to poor business. Contrary to announcement they did not play Olivette, giving Les Bavards at both performances. Booked: Agnes Herndon 19th and 20th in Won at Last and Led Astray; Chicago Uncle Tom's Cabin comb. 27th and 28th, closing season.

ROME.

Nevin Opera House (M. A. Nevin, manager): Agnes Herndon appeared before fair audience in Led Astray and Won at Last. She has a fine support and gave satisfaction. Power's Galley Slave comes 20th.

Indiana.

INDIANAPOLIS.

English's Opera House (William E. English, managers): Helen Mar White in dramatic readings 11th. Julia A. Hunt in Pearl of Savoy and Fanchon to light business 13th and 14th. Booked: Harry Weber in Nick and Tuck 21st, 22d and 23d.

Dickson's Park Theatre (J. B. & G. A. Dickson, manager): Closed.

Dickson's Grand Opera House (J. B & G. A. Dickson, managers): Hyde & Behman's Comedy co. to fair business 11th, 12th and 13th. A good show.

The Zoo (William E. Turner, manager): Good houses still continue, with a good show as the drawing feature the past week. Lillie Hall, Dick Goraine, Decker & Ricker, Reynolds & Mackin, gave an olio that was quite acceptable.

Academy of Music (J. Crowe, manager): The past week gave the poorest show of the season to very light business.

Items: English's Opera House season closed 16th. Manager English goes east May 1 to remain all the summer.—J. H. Anderson, the popular manager, has been reengaged by Will. E. English for the season of '81 and '82. Mr. Anderson has made many friends while in the city and to him many of the past season's successful productions are in a great measure due.—Ned Foster has been engaged by the Zoo management as assistant to Mr. Turner.—Indianapolis lodge of Elks No. 13 will dedicate their new lodge rooms Sunday, April 24. These rooms are the exclusive property of the lodge and are furnished in elegant style. Indianapolis Lodge is one of the most flourishing in the country, and is in a splendid financial condition. Their first benefit will take place in May at English's Opera House, and will be a grand affair.

FORT WAYNE.

Grand Opera House (H. S. Mensch, manager): Hoey & Hardie's Child of the State was produced in splendid manner 11th to good business. Thomas Keene may well feel proud of his reception here 12th. Unpleasant as the evening was, a grand audience filled the house. Support excellent, Miss Vaders especially being worthy of note. Harry French's Hindoo Views and troupe of native Hindoos and Nautch Girls gave three entertainments 15th and 16th and matinee; business only fair. All dates from here out canceled, the party going home to Boston. Booked: April 21, Two Nights in Rome.

Bijou Variety Theatre (Robert Smith, manager): Allen & Hart, a pair of excellent plantation sketch artists; Lillie Ellis, a shapely serio comic, the best of the season; Mason & Clark, acrobatic song and dance artists; Daisy Donaldson, song and dance specialist and Manning & Drew, Irish character artists, present a very enjoyable programme to good houses nightly. Arrivals for the week: E. T. Goodrich in drama of Grizzly Adams; Dan & Gussie Hart, C. R. Foreman, Lulu Arnott, Yale & Decker, Joe Hart, Charles Allen and William Hart. Charles H. Yale, late of Vine Street Opera House, Cincinnati, succeeds E. B. Fices as stage manager 25th. Departures: Eugenia, Lillie Ellis, Daisy Donaldson, Chicago, Ill; Manning & Drew, Mason & Clark, Louisville, Ky.

Academy (H. S. Mensch, manager): Prof. Henry began a season of ten nights the 13th in mesmerism, to fair business.

RICHMOND.

Phillips Opera House (N. L. C. Watts, manager): Maggie Mitchell in Little Barefoot 11th to large audiences.

Grand Opera House (J. J. Russell, manager): Closed for repairs. Mrs Joshua Whitcomb is billed for 20th. Dobbins Brothers, local managers, closed the season with Maggie Mitchell 11th. Our theater-going people are under obligation to these courteous gentlemen for the fine attractions we have had this Winter.

EVANSVILLE.

Opera House (Thomas J. Groves, manager): Jay Rial's Humpty Dumpty troupe to large houses 15th and 16th. Coming: Harry Weber's Nip and Tuck comb. May 10.

Apollo Garden Theatre (John Albecker, proprietor): Opens on April 18 with variety troupe.

LAFAYETTE.

Grand Opera House (F. E. D. McGinley, manager): Hoey & Hardie's Child of the State 12th to large house. Mme. Rentz's Minstrels gave a queer performance to a small audience of men 16th. Bartley Campbell's Galley Slave will play a return engagement 22d.

VINCENNES.

Green's Opera House (Frank Green and Brooks & Dickson, managers): Rial's Humpty Dumpty 14th to a crowded house; performance satisfactory. Anna Eliza Young lectured 15th on "Mormonism;" fairly attended. Coming: 19th, Madame Rentz; 28th, John B. Gough.

COLUMBUS.

Opera House (John Doup, manager): Rial's Humpty Dumpty failed to show up 15th. Coming: Harry Weber's Nip and Tuck May 2.

Item: Albert Gaston, the well-known Grimaldi, is at home here resting.

TERRE HAUTE.

Opera House (C. E. Hosford, manager): Howard's Mrs. Joshua Whitcomb comb. 15th two nights and matinee to small audiences. Mme. Rentz' Minstrels will appear 18th.

Illinois.

DANVILLE.

Lincoln Opera House (Leslie Davis, manager): Hoey & Hardie's Child of State 13th to only fair house. Mme. Rentz's Minstrels 14th gave a strictly legitimate variety entertainment, thereby disappointing the baldheads. Hazel Kirke to be here next month.

Gaiety (John Long, manager): Creamer & Christie, Welch & Delange, Haley & Flynn leave to-day (the 16th). Coming next week: Gibson & Davis, the Kayes and Edward Monciny.

Items: Frederick Paulding co. billed for the 9th, failed to appear. I am advised from Crawfordsville, Ind., where they appeared on the 7th and 8th, that Mr. Smart, the manager, became pressing in his demand upon Paulding's mother for $600 which he claimed was due him, and in case of non-payment threatened suit at this place. She disputed the indebtedness, and having already lost $6,000 this season thought that was quite enough, and in company with Frederick left for New York. Mr. Smart and the larger portion of the co. went from Crawfordsville to Detroit.—Mr. Schiff, Treasurer of the Rentz Minstrels, reports a very good season, especially in the New England States.

BLOOMINGTON.

Grand Opera House (Tillotson & Fell, managers): Thomas W. Keene 14th to standing room only, the audience being one of the most elegant ever assembled in this city. Keene as Richard III. fully met the highly wrought expectations of the audience. He was called before the curtain repeatedly. The support was the finest that has visited this city, among whom are Henrietta Vaders, Frazier Coulter, Mrs. Octavia Allen and Frank Roche. Coming: My Geraldine 22d; Strakosch-Hess Opera troupe 25th; Charlotte Thompson in Camille 26th; Billy Arlington's Minstrels 30th; Hazel Kirke May 9.

Durley Hall (Dr. George S. Smith, manager): Joseph Jefferson as Rip Van Winkle 14th to a splendid audience in number and social quality. The peerless Joe more than satisfied public anticipation. He was frequently interrupted with outburts of applause.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): T. W. Keene and support played Richard III. 13th to a large audience. Afternoon and evening of 10th Joseph Jefferson plays Rip Van Winkle. 20th, Bartley Campbell's My Geraldine co. appears. J. H. Freeman, business manager of this house, benefits May 9, on which occasion Michell's Pleasure Party appears.

Adelphi Theatre (W. H. Laird, proprietor): Business continues good at this house. Co. remains the same.

Item: A magician advertising himself as Professor Slade, the New York Spiritualist, gave a very bad seance at the Opera House 10th to a large audience, who expressed their appreciation of his performance in hisses.

QUINCY.

Opera House (Dr. P. A. Marks, manager): Baker & Farron in The Emigrants 8th and 9th to good houses. The performances were good and the musical part of the programme elicited much applause. Joseph Jefferson in Rip Van Winkle 11th to good house. Canfield, Booker & Lamont's Pantomime co. 13th to poor house. The specialty business, including the Lamont trio in acrobatic feats, Canfield and Booker in songs and dances, were good, while the pantomime was—well, excuse us. Booked: April 15, Thomas W. Keene; 16th, Salsbury Troubadours; 19th, My Geraldine; 23d, Widow Bedott; 26th, Galley Slave.

STERLING.

Academy of Music (Eugene Scates, manager): McIntyre & Heath's Southern Minstrels 14th to moderate business. They gave satisfaction, however. Tank Kee 18th, week and Saturday matinee, under auspices of the College Club.

Wallace Opera House (Ham Wallace, proprietor): Nothing booked for next week.

PARIS.

Opera House (Godey Shoaff, manager): Mme. Rentz's Minstrels 13th to good house. C. L. Howard's Mrs. Joshua Whitcomb to fair house.

PEORIA.

Rouse's Opera House (F. E. Piper, manager): Baker & Farron in The Emigrants 12th to good house. Joseph Jefferson in Rip Van Winkle 13th to one of the largest houses of the season. A Child of the State 15th. Owing to its being Good Friday the attendance was small. Coming: My Geraldine 19th; Haverly's Widow Bedott co. is billed for an early date.

MONMOUTH.

Union Hall (R. H. Schultze, manager): The Florence Herbert co. played all the week to fair houses. Frou Frou, Fanchon, Colleen Bawn and The Two Orphans have been presented. The star has made a very favorable impression here, and deserves a better supporting co. The play was presented in fine style.

DECATUR.

Opera House: Hoey & Hardie's Child of the State 14th to a large and delighted audience. Joseph Jefferson in Rip Van Winkle 15th to a crowded house. Coming: Bartley Campbell's My Geraldine co. 21st.

LINCOLN.

Gillett's Opera House (R. Deming, manager): Mme. Rentz to good house on the 11th. Nothing booked.

Iowa.

KEOKUK.

Gibbons' Opera House (D. L. Hughes, manager): Canfield, Booker & Lamont appeared 15th in Humpty Dumpty to a large audience. It is contemplated to improve Gibbons' Opera House during the summer. D. L. Hughes' connection with this house will close on the 1st of May, much to the regret of the proprietor and all the theatre-going people of our city. I believe the management has been offered to a popular young gentleman of Keokuk. If he decides to accept he will form a circuit which will include this house and be composed of several cities in the State and Illinois, and over which will be played several stars and first-class combs. that have not appeared here.

Keokuk Opera House (D. J. Ayres, manager): Baker & Farron appeared as The Emigrants to a splendid house, although the weather was exceedingly disagreeable. Booked: April 16, A Child of the State; 18th and 19th, Salsbury's Troubadours; 21st, Charlotte Thompson, under the auspices of and for the benefit of the Keokuk Rowing club.

DUBUQUE.

Opera House (G. D. Scott, manager): We have had the Haverly boom here this week. Haverly's Widow Bedott Comedy co. came 12th to only fair business, owing to bad weather. The co. are well up in their parts. C. B. Bishop makes a humorous Widow, and has good support. Business good. The Harrisons in Photos came 14th (the last entertainment of the Library course) to a packed house; standing-room in demand. Haverly's Black Forty 15th to biggest business of the season. The style of entertainment is new and very pleasing; the co. give the finest street parade of any show on the road. Each artist in his part deserves great praise. Billed: Strakosch & Hess' English Opera co. 19th; Hoey & Hardie's Child of the State 23d. Booked: Galley Slave 29th; Salsbury's Troubadours 30th.

COUNCIL BLUFFS.

Opera House (John Dohany, proprietor): Roland Reed is booked for 21st and 22d; Gus Williams' co. 23d; Haverly's Black Forty Minstrels 26th.

Item: Bloom & Nixon's Opera House, the Academy of Music and also the court house are engaged by the city for the accommodation of the sufferers by the recent freshet, caused by the big and sudden rise of the Missouri river. Hundreds of families had to leave their homes for safety. The river was four and a half feet higher than was ever known before and twenty-three and a half feet higher than its regular water mark.

CEDAR RAPIDS.

Greene's Opera House (C. G. Greene, manager): Haverly's Colored Minstrels gave a fine entertainment to a large audience 9th. Charlotte Thompson in The Planter's Wife 12th to good house. Haverly's Widow Bedott 13th to fair business. Booked: Strakosch & Hess' Opera co. 20th; Hoey & Hardie's Child of the State co. 22d; Bartley Campbell's Galley Slave comb. 28th; Salsbury's Troubadours 29th; Joseph Jefferson May 2.

DAVENPORT.

Burtis' Opera House (Howard Burtis, proprietor): The Harrisons came 11th in Photos. The co. throughout is best of the kind that ever appeared here; business good. Charlotte Thompson co. filled a most successful engagement 14th and 15th in The Planter's Wife and East Lynne; her support is good. Coming: 19th, Haverly's Widow Bedott; 20th, Hoey & Hardie; 21st, Strakosch & Hess Opera co.; 22d and 23d, Salsbury's Troubadours.

BURLINGTON.

Union Hall (R. M. Wasburn, manager): Nothing for the past three weeks except 8th, when Haverly's Forty Blacks gave the best minstrel performance of the season. A crowded house greeted them. Coming: 16th, Canfield, Booker & Lamont's Humpty Dumpty; 18th, Child of the State; 20th, Salsbury's Troubadours; 22d, 23d, Charlotte Thompson.

DES MOINES.

Academy of Music (William Foster, manager): Harrisons' Photos 9th to a crowded house. By special request the performance was repeated 10th to a large audience. Booked: John A. Stevens in Unknown 21st.

Moore's Opera House (W. W. Moore, manager): Haverly's Black Forty 12th to crowded house.

IOWA CITY.

Opera House (John Coldren, manager): Haverly's Genuine Colored Minstrels to good business 11th. Charlotte Thompson in the Planter's Wife to a large and fashionable audience 13th; show good.

CLINTON.

Charlotte Thompson appeared 11th to a large and fashionable audience and gave an excellent entertainment. Hoey & Hardie's Child of State is billed for 21st.

Kansas.

TOPEKA.

Luken's Opera House (Samuel Lukens, manager): Bob Burdette gave a very pleasing lecture to a fair-sized audience 11th.

Crawford's Theatre (Lester Crawford, manager): Kate Claxton appeared 8th in the Two Orphans to a packed house. Coming: Joseph Jefferson 18th; Thomas W. Keene in Richard III. 20th; Charlotte Thompson 29th, 30th.

LEAVENWORTH.

New Opera House (D. Atchison & Co., managers): Salsbury's Troubadours played 14th to a large audience. It was one of the best performances given this season. Coming: Joseph Jefferson 20th; Thomas Keene 21st.

Opera House (A. F. Wood, manager): Coming: Hibernian Blondes 20th.

Kentucky.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, proprietor): Closed the past week. During the current week Mary Anderson (Louisville's pride) is booked for three nights, opening 21st.

Opera House (John T. Macauley, manager): Rial's Humpty Dumpty 11th, 12th and 13th to fair houses at reduced prices. The show is on the barn-storming order and is one of the poorest of the kind that has been here this season. Jennie Southern and a number of other first-class variety people who were billed big did not show up at all, and those that did appear were below par. Managers make a big mistake in playing light companies like this one, as it has a tendency to kill business for first-class troupes of a similar kind coming in the future. This engagement is about the last of the season, as there is nothing booked at this house.

Masonic Temple: Mr. William A. Warner was the successful applicant for the position of manager of this house at a meeting of the Board of Directors last Monday, which I predicted in my last. The theatre will be reconstructed throughout and in the able hands of Mr. Warner no doubt will make a success next season.

Metropolitan Theatre: Nothing further has been done in regard to leasing this house to the Indianapolis manager who was after it last week, and the chances are that the place will remain closed until next season.

Buckingham Theatre (J. P. Whallen, lessee): The same show that was given last week was repeated this week to fair business. A number of good people are booked for next week.

Items: The Mary Anderson engagement this week will about close the season in this city, although the San Francisco Minstrels are booked for the last three nights in April.—The manager of Rial's Humpty Dumpty co. has adopted the idea of firing off a lot of fireworks before the theatre instead of having a band.—Punch Walton, a variety performer, obtained $42.50 damages against Leonard Grover, Jr., manager of Rial's troupe, in Squire Clement's Court last Wednesday for salary due him.—The remains of Charles Chapman, late ticket agent of the O. M. R. R., in this city, passed through this week en route East. Mr. Chapman was well known in professional circles and was a good friend to destitute actors.—THE MIRROR arrives regularly on Saturday and is for sale at all the principal news stands in the city.

LEXINGTON.

Opera House (R. B. Marsh, manager): April 11 Teresa Carreno, ably supported, appeared in operatic concert. Although the weather was very bad, they were complimented with a good house. They were requested to return and did so April 13, giving two acts of Martha.

Item: John Robinson's circus, billed 13th, failed to appear owing to financial trouble in Richmond, Ky.

PADUCAH.

St. Clair Hall (Lamden & Halloran, managers): Anna Eliza Young will hold forth during the races, May 12, 13, 14. Home entertainment Cantata of Esther (Directors, J. M. and Mrs. T. L. Pratt) 18th, 19th.

Maine.

PORTLAND.

New Portland Theatre: Barney Macaucauley 11th and 12th before small houses as Uncle Dan'l. The most strenuous efforts of the star failed to arouse any interest in the portrayal of Uncle Dan'l, handicapped as he is by a tiresome piece. The co. supporting was good. Maude Forrester and her trained horse Lightning in Mazeppa to meagre houses 13th and 14th, partially owing to the weather but principally to the merits of the star. Lightning is a splendid animal and finely educated in his business. The Russian Athletes were fine in their ladder feats; 21st C. L. Davis in his play; 22d and 23d, Mrs. Scott Siddons; 25th and 26th, Neil Burgess.

Items: Manager Curtis goes to New York to witness the opening of Sam'l of Posen in the metropolis 23d.—A good company could do Olivette here and be well patronized.

LEWISTON.

Music Hall (Charles Horbury, manager): Maude Forrester in Mazeppa 11th to a big gallery.—B. Macauley to fair houses 13th and 14th. The co. was first-class in every respect.—Sol. Smith Russell in Edgewood Folks 15th played to a fairly full house. All the cos. were good and the audiences were pleased with the performance. Coming: Mrs. Scott Siddons in As You Like It 25th; C. L. Davis 26th.

BANGOR.

Maude Forrester in Mazeppa 12th to a small house. B. Macauley as Uncle Dan'l 15th and 16th to light house, owing partly to the very stormy weather and partly to the company not being known here. If they come again they will be assured a good reception. Mr. and Mrs. Chanfrau in East Lynne at matinee and Kit in the evening of 23d.

SACO.

City Hall: S. & B. Comedy co. 13th to very poor business. Mr. and Mrs. George S. Knight in Otto 16th failed to draw a good house. Booked: Boston Museum co. in The Guv'nor May 28.

Massachusetts.

LYNN.

Music Hall (George W. Heath, manager): Dion Boucicault supported by a wretched co. in The Shaughraun 11th, to a fair house. A glance at the cast of characters convinced the public that it was not up to the standard, and as the best seats sold for $1, the amusement public failed to fill the house, when they could go to Boston for the same price and witness a superior performance. Mr. B. will be remembered for this should he come here again.—John B. Gough lectured 12th to a fair house on "Peculiar People."—C. L. Davis, after billing the city heavily, was to appear 16th, but the inspector of buildings examined the building in the afternoon on the day the performance was to take place and pronounced the hall unsafe. The lower hall is undergoing improvements, and it was understood that the work there should not interfere with the hall above, but a girder under the middle floor was removed, and it was thought to be unsafe. There was every indication of a large house, and people came to the hall only to find it closed. The co., upon learning that there was to be no performance, immediately started for the Hub, as they remarked that it was the first holiday they had seen since the season opened, so they visited the Boston theatres. Mr. Davis informed your correspondent that he should institute a suit for damages, laying his claims at $800.—The Maude Forrester Mazeppa comb. were to appear 18th, but the hall being condemned for one week they were obliged to lay [illegible] they will also probably sue for damages. [illegible] Heath is also out of pocket, and [illegible] ternal attack of [illegible] unerated for his losses so [illegible] that knee?" [illegible] ounced that the hall will [illegible] he appearance of My [illegible] is hand he soothed it.

Theatre Chi[illegible] anatomy with extreme [illegible]me 16th to a fai[illegible] lk-est show I ever [illegible] be all right in a day or [illegible] Band Odd Fellow's H[illegible]

of Boston 17th in a sacred concert in a fair house. It was one of the finest concerts that has been given here this season. Miss Florence Bachelder was very successful in her vocal efforts.

Items: Frank L. Howard of this city left 18th for New York city to join Albert Aiken's variety comb.—Miss Lillian Chandler, the child violinist, who returned home the 7th, remained but a short time and left again to rejoin the Helen Potter Pleiades co. for a ten weeks' tour, going as far as Denver, Col.—The Bohemian Girl, which was to be presented here some time this month, has been given up, as there was not sufficient interest manifested by those taking part.—The Theatre Comique is to be remodeled again this Summer.

NEWBURYPORT.

F. S. Chanfrau as Kit, the Arkansas Traveler, 11th to a fair business. The audience were hardly satisfied, as his support was not quite up to the standard. B., W., P. & W.'s Minstrels 12th to a business limited only by the seating capacity of the hall. The management report business good, playing to crowded houses nightly. Booked: 22d, C. L. Davis' co.; Betsy Baker Opera co. 26th. The Howard Athenæum co. of Boston canceled date of 20th. Theodore Thomas' orchestra canceled date of May 19.

MILFORD.

The week has been given up mostly to home attractions, the only exception being a small house April 12 to listen to Martha by the Boston Lyceum Opera co. It deserved a larger audience. 13th the Murray Club played a Husband to Order to fair house. Booked at Lyceum Hall: 25th, Eileen Oge by Catholic Amateurs; 18th, at Washington Hall, the Engel clock for one week.

Items: It is announced that the new opera house will be ready June 1.—There is a wonderful child vocalist here, Sadie Smith, who has taken part in many home entertainments, and will be a lucky novelty for some astute manager.

BROCKTON.

Opera House: (Mr. Bryant, manager): Lawrence Barrett 12th in Yorick's Love to a large house, although the weather was very unfavorable. His Yorick was admirably portrayed, and no little praise is due to the support given him by a well balanced co. 13th he appeared as Cassius in Julius Cæsar to a fair audience. Collier's Union Square co. 14th in Banker's Daughter to fair business. Especial praise must be given Manager Bryant for the fine scenic mountings of this piece.—Mr. and Mrs. George S. Knight presented the well-worn comedy drama Otto 19th. Booked: Lotta, the inimitable, May 4.

WORCESTER.

Music Hall (R. M. Reynolds, manager): Frank Mayo in The Streets of New York had a good house 13th. He was as entertaining in this character as he was a decade ago. Haverly's Mastodon Minstrels gave a fine entertainment to a very large house 14th. Booked: 18th, Mrs. Scott-Siddons; 20th, Maude Forrester; 22d, My Partner comb.

Mechanics' Hall (W. A. Smith, secretary): Hartz the magician will commence his entertainments 18th and continue through the week. The Guv'nor is to be presented in this hall early in May, all the favorites of the Boston Museum co. appearing.

TAUNTON.

Music Hall (White Bros., proprietors): Robert G. Ingersoll lectured to a fair house 13th. Lawrence Barrett in Richelieu 14th and Julius Cæsar 15th to good houses. The acting of Mr. Barrett was fine and his support first-class in every respect. For the coming week we have Mrs. Scott-Siddons as Rosalind 19th; Mr. and Mrs. George S. Knight in Otto 21st; Original Tableaux of of Erin 22d and 23d.

WALTHAM.

Music Hall (R. B. Foster, manager): Lawrence Barrett in Richelieu 11th to a good house; Prof. Hartzman, magician with gift show, 16th to slim house. Nothing has been booked for April other than what has already been published in THE MIRROR.

Items: The local press justly rebuke (and with good results) the police officers of this town for their regular and unnecessary attendance at all entertainments at Music Hall, thereby neglecting their official duties.

FITCHBURG.

Frank Mayo to poor house 11th. All the Rage, owing to a heavy snowstorm, played to a small house 13th. Charles L. Davis to a fair house 15th.

Items: Al. H. Simonds, formerly local manager but now advance for Anthony & Ellis' Uncle Tom's Cabin co., is to go on ahead of Maggie Mitchell about May 1 for the rest of the reason.

GLOUCESTER.

City Hall (J. O. Bradstreet, manager): B., W. P. & W.'s Minstrels came to packed house and gave a good performance. C. L. Davis appeared 19th to fair business. Manager Bradstreet will probably announce Mrs. Scott-Siddons soon.

LOWELL.

Music Hall (Emery & Simons, lessees): George Knight in Baron Rudolph 12th to a large house. Mrs. Knight did not appear. Booked: 20th, Barney Macauley; 22d and 23d, Anthony & Ellis' Uncle Tom's Cabin comb.

White's Opera House (H. Hobbs, manager): Boston Opera co. in Betsy Baker 12th to fair house. The piece is not particularly attractive, the quartette singing being the chief feature of the evening. My Partner comes 26th.

PITTSFIELD.

Academy of Music (C. P. Upson, manager): Jay Rial's Uncle Tom's Cabin to a fair business 18th. Booked: Hill's All the Rage 23d.

Michigan.

GRAND RAPIDS.

Powers' Opera House (William H. Powers, manager): Robson & Crane in the Comedy of Errors to big business. The co. is an excellent one and gave good satisfaction. James Redpath lectured 12th on the Wrongs of Indians before a small audience. T. E. Snelbaker's Majestics appeared to immense business 15th. The co. is a very large one and appeared to good advantage. Booked: 19th, Baker & Farron in The Emigrants; 21st, Billy Arlington's Minstrels; 25th and 26th, The Legion of Honor co.; 29th, Haverly's Black Forty.

Items: A fair variety co. is attracting large audiences to Smith's this week.—Frank Miller's Uncle Tom's Cabin co. failed to appear at Powers' 8th as was announced.—Prof. Burner is lecturing at Luce's Hall this week before fair audiences.—Manager Powers informed me that time is filling rapidly for next season, he having already closed with several first-class attractions.

BAY CITY.

Westover Opera House (Clay & Buckley, managers): Snelbaker's Majestics played to an overflowing audience 16th. Sprague's Georgias appeared here to a light house; performance satisfactory, however. Coming:

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

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HARRISON GREY FISKE, EDITOR.

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NEW YORK, APRIL 23, 1881.

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Frazer, Thomas	Thompson, Den
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Gulick & Blaisdell	Woen, Fred R.
Hicks, Charles H. (2)	Wyne, Sallie
Hotele, F. W. (3)	Young, Fred A.
Hickey, S. M. (2)	Yeamans, Jennie.
Houpt, Emily	

The New York Mirror has the Largest Dramatic Circulation in America.

Reflections and Suggestions for Easter Week.

The festive freedom of Easter Week will not induce managers to forget the extraordinary ending of Lent. On Good Friday, which is usually regarded as the worst night of the season, most of the theatres were crowded. The public seemed to treat the religious vacation as a holiday, and we believe that, next year, John Stetson's idea of a Good Friday matinee, which has hitherto been considered one of the best jokes against him, may be profitably realized. On Saturday evening, the last night of Lent, the sign, "Standing Room Only," was displayed at our principal theatres. This is certainly a theatrical and religious revolution. Ex-Senator Bob Hart may preach all the sermons he pleases against the variety theatres, which had grown tired of him before he left them for the pulpit; but one such fact as the remarkable increase of attendance during Holy Week outweighs a thousand silly sermons, and shows that Bob Hart is as much behind the age in his preaching as he used to be in his negro minstrelsy.

Easter Week will, of course, take care of itself. It is a general holiday, and people will go to the theatres as naturally as ducks to water. Treasurer Moss informs us that all the private boxes at Wallack's were secured in advance for this week. The names of some of the purchasers have been published—a bad habit and more calculated to offend than to please; for, strange as it may seem to those who live by publicity, there are thousands of people who do not like to see their names in print. The most experienced managers, however, have no faith in the long countinance of the Spring season, and "Last Nights" are announced almost unanimously. On Sunday, in spite of the cold breeze that made a seat near the stove or the boiler the most comfortable place on board, several excursion steamers started for Coney Island and Rockaway Beach. Next Sunday there will be a larger crowd of excursionists, and the beginning of the end of the theatrical season will be even more plainly foreshadowed. Prudent managers will not waste the profits of the past season in attempting to fight against fate, sunshine, the thermometer, sea-bathing and chowder-parties, but will strip their expense list as soon as possible for the light work of the Summer season.

While all the profession are happy and prosperous—the managers with large houses and the actors with large salaries—we take occasion to remind them of two projects which appeal to their self-interests and which should be backed up with benefit before the end of the season. There is no sense or reason in such a benefit as that of Col. Mapleson, at the Academy, on Easter Monday night; for every performance is supposed to be for his benefit, and the stockholders give him the Academy rent free. But the benefits which we advocate are not personal. Neither, like the Poe Memorial benefits, are they for a purpose in which the profession can take no genuine pleasure. Whether or not a Boston publisher named Gill be advertised—whether or not a bas-relief portrait of Poe hang on the walls of the Central Park Museum—is of no earthly account to the profession. But the Actors' Fund, which we again urge upon the attention of managers and actors, is something which concerns everybody, and the new idea of a Dramatic Library, recently broached by Townsend Percy, of the Star, is also practical and beneficial. Actors are continually called upon to do something for the benefit of other people, and it is quite time that they undertook to do something for themselves.

The scheme of a Dramatic Library is to establish a fund, by benefits and contributions, for the purpose of purchasing all the books useful to the profession; to hire suitable rooms, and to engage a librarian to be in constant attendance. To this Library all professionals are to be admitted freely or upon the payment of a nominal fee, just sufficient to keep out loafers and tramps. Every conscientious manager and actor feels the need of such a library. The dramatic departments of all our great public libraries are notoriously deficient in works of practical value. For example, Mr. Charles Thorne recently had the greatest difficulty in finding out what was the correct costume of a Captain in the French artillery, and finally hit upon it by accident. If the Dramatic Library were established he could obtain any such information in five minutes. The advantages of this project are so evident that Mr. Lester Wallack has already offered to donate his collection of dramatic works to the Library as soon as it is organized. We have no doubt that Mr. Augustin Daly, Mr. Lawrence Hutton, Mr. Brandon Matthews, and other gentlemen who have been trying to form such collections, would also be happy to combine their treasures under one roof and in safe guardianship, either as loans or donations. There is not the slightest difficulty about the details of this scheme. The Library once established, everybody will wonder how we have got along so many years without it. The only difficulty seems to be that managerial modesty which prevents any one person from stepping forward and saying, "I will give a benefit, at my theatre, on such a date, for the Dramatic Library Fund." Who will be the first manager to take the lead?

The same difficulty has hitherto delayed the Actors' Fund, upon the necessity and importance of which the whole profession are agreed. It will be remembered that THE MIRROR interviewed the prominent managers and actors upon this subject last year, and the responses were practically unanimous. The machinery of this Fund is so simple that a very few managers can set it in motion, and so comprehensive that it embraces every professional. Each manager acts as the agent of the Fund in his own city or town or district, and the Fund will be kept full to overflowing by a series of annual benefits, one at each theatre, for which everybody will volunteer. All that is required is for the managers to hold a meeting, adopt articles of association and select a central treasurer in New York city. We are in hopes that this meeting will be held here in June, and we want every out-of-town manager to come to New York determined to attend the meeting and support the association. The metropolitan managers will all be present, either in person or by their authorized representatives. Mr. A. M. Palmer will come on from Chicago to attend the meeting, and those other managers who do not spend the Summer in this vicinity, will take journeys more or less long in order to be present. If the Actors' Fund be fully organized in time to relieve the profession next Winter, the year 1881 will be the most memorable in theatrical history. Then the establishment of a Dramatic Library will complete the work which the profession ought to do for themselves, and both institutions will be at once imitated in England, France and Germany. Let us take the initiative and gain all the glory.

Will He Remedy the Evil?

Within the past week two actresses called upon the editor of THE MIRROR to seek for some means of stopping a contemptible annoyance to which they have been subjected. The story of one will illustrate the manner of obnoxious persecution against which they seem powerless to proceed, so the relation of that will suffice. THE MIRROR is not a journal that exposes to the public the private lives of the profession to which it owes its existence, neither does it intend to enter into all the details of this affair. The skeletons that are hid away in the obscurity of an individual's closet, whether he or she belongs to the profession or the laity, are not to be ruthlessly snatched forth and laid bare to public inspection in order to satisfy the morbid craving of a scandal-loving class of the community. We simply tell that portion of the actress' story which bears upon the annoyance in question, and which may awaken those that are responsible to a sense of their duty.

Some weeks since this lady, who had contracted an unfortunate alliance, obtained an absolute divorce from her husband, who had refused to give her maintenance, and who had separated from her and violated his marriage vows. The legal proceedings were conducted by the highly honorable firm of Vanderpool & Co., and through the strong influence that was brought to bear upon the court officials, the entire formality was gone through with quietly, and no newspaper publicity was given to the case. The husband entered no defence—he had none—and everybody concerned appeared gratified as well as satisfied with the outcome. The actress obtained an excellent position with a prominent comedy company which went West. Here the persecutions of her former husband commenced.

One morning the business manager brought her her mail. Among the rest was a postal-card. It was written in an evidently disguised hand, and was signed "The Public." Its contents would not bear repeating, but they consisted of vile imputations that would bring a blush to the face of any man. The effect of this postal card upon the actress was to make her very wretched. She knew that it had passed through the hands of a number of officials; it had been handled by the clerk of the hotel at which she was stopping; and worse than all this, as she shortly discovered, it had been perused by every member of the company. She struggled against weakness and determined to face it out. And she did. No allusion to the missive was made by her companions, but casual looks full of significance, rebuffs, and a frigid coldness that met her on all sides, betrayed a knowledge of the anonymous communication as well as demonstrating the presence of a vague suspicion that was galling as well as humiliating to a woman of high spirit, wrongly accused.

But this was not the last foul postal card that she received. Day after day they were handed her until she became wretched and miserable. Finally she determined to seek legal advice. She sent the postals to her lawyers with an injunction to do their uttermost toward bringing their author to justice. They replied that that would be no easy matter, and an undesirable notoriety would be attached to public proceedings, which was reason enough to refrain for the present at least from taking the matter into the courts. Besides, they informed her, the only evidence that was available consisted in the testimony of experts in writing, which the Whittaker trial has demonstrated is next worse than no testimony at all. The actress was clear-headed enough to see that her attorneys' point was well taken, and having a proper horror of stirring up a theatrical sensation, she schooled herself to bear the cowardly persecutions with as good grace as possible. She was thoroughly positive as to the source of the annoyance, but she had no legal means of proving the misdemeanor upon the party she knew to be guilty. He continued sending the contemptible messages, and extended his field of operations by singling out certain of her friends to whom similar ones were mailed. Even her old mother, who lives here in New York, was made the recipient of disgraceful and insulting postal cards of the same character. The cause of the authors' persistence the actress believes to be a desire for revenge and a determined resolve to injure or ruin her hitherto untarnished reputation.

"Pshaw!" exclaims the reader, "such missives are beneath contempt! Their anonymity and scurvilism effectually defeats their mission and----well, it's too small a matter to be worth noticing."

A very short and satisfactory way, reader, for you in your comfortable arm-chair, and happy domestic circle, to dismiss the thing from mind. But think one moment—apply the postal cards to your own case---give them a promiscuous circulation among your friends—and then say if you can, contemptible though they be, that they are "beneath contempt," that the matter is "too small to notice." There is an old adage---and a more unjust though practically true one never was handed down to us---"Where there's smoke there's always fire." This principle may be a consideration in the eyes of your acquaintances if not your friends (a nice distinction), and it is quite possible that the pernicious seed of suspicion may take root from just such contemptible missives.

The anonymous letter-writer is a low sort of animal, indeed, but the anonymous postal card writer is a creature too debased to be honored by even such a characterization. The law that regulates the sending of obscene matter through the mails must be lax indeed if it permit a half score of impure postals that are open to the surveillance of an hundred officials, to be sent from New York to as many cities in the West. With such a precedent, reputations can be blasted, good names smirched, and the happiness of a whole life wrecked by any scoundrel who will stoop low enough. No one can be secure from the villainous onslaughts of the slanderer, the blackguard or the blackmailer. The postal service carries onus enough in its providing means for the circulation of certain newspapers that are notorious for the salaciousness of their every issue, without prostituting its great system, by sharing in and giving actual aid to the machinations of evil men whose designs are inimical to public and private morality.

There lies an effectual remedy, however, in the person of Mr. James, the gentleman whom President Garfield recently selected to head the postal department of the United States. As Postmaster of New York he served long and well; as Postmaster-General we will look to him for the extermination of several evils and the supplying of numerous deficiencies in the service. Postmaster James has always been a warm friend and advocate of THE MIRROR; he takes an active interest in the dramatic profession, and we have naught to say that is not wholly in his favor, except his securing the appointment of Gommy, in a moment of friendly weakness, to the dramatic department of our one-time brilliant contemporary, the *Times*. The public man is yet to be found, however, who has not at some time in his career committed a mistake. This was Postmaster James', but we can forgive him now for the many good things he has since done. To him we look, therefore, to put an end to this anonymous postal card business. He has the power, and we doubt not the will, to effect a complete revolution in this respect. It should be done even if it be found necessary to stop issuing the postal card entirely. Certainly such an extreme necessity would cut a large hole in the postage revenue, but the people got on without it for a hundred years successfully; and we rather think they could survive its withdrawal for a hundred years to come. At any rate, some means must be devised to do away with the impure uses for which it is employed.

If the Postmaster-General needs any further proof than that we have cited to open his eyes to the purposes for which these dangerous cards are employed, we would call his attention to the following remarks of a detective employed in the Postoffice of this city. This man speaks by the book, and his authority cannot be disputed. When interrogated on the subject by the writer he freely said: "The nuisance is a much greater one than you can imagine. No one who is not connected with the service can imagine the number of scurrilous cards sent out. Ladies come to us---some of them belonging to the first families in our city---who are almost heartbroken over the open missives they have received. They do not want to expose the matter---often it is the result of some family feud---and so all we can do is to stop the cards here, while the villain is allowed to go free." This is quite conclusive and no further comment is necessary. For the sake of the professional ladies who are being annoyed by the postal card vampire, we earnestly request Mr. James to take speedy action in this matter.

The Great French Humbug.

Sarah is among us again. But no especial excitement marked her advent; the streets still remain unclean, all the theatres in the city are enjoying good business, and the busy whirl of metropolitan life proceeds just as usual. There is no surer test of a star's commercial value than that shown by what is known as a "return" engagement. Ask any manager who knows his business whether he would prefer to play an attraction first to $300 and later to $900, or to reverse the receipts, and he will laugh at your ignorance while he tells you that the former is his choice every time. Bernhardt opened in New York last Fall to something like a $2,000 house. Monday night—throwing out the "paper"—the receipts at Booth's could not have aggregated more than $800. These are the straws that show which way the wind blows. There was no preliminary rush for seats. The magnificent offer of the management to give purchasers of season tickets the privilege of securing their former seats, was a dodge that found few takers. New York has the reputation of keeping abreast of the times, and her inhabitants long since learned that the bottom had dropped out of the Bernhardt boom, and little interest and no curiosity was felt in the reappearance of the great French humbug.

Interesting to Managers and Agents.

Among our advertising columns will be found the germs of a new department, headed "Manager's Directory," which is destined to become an important and useful feature. Agents and managers have long felt the want of some means that will facilitate their duties in making dates, providing accomodations for companies, arranging for the transportation of baggage, and the putting up of "paper." The cards in the Directory are those of managers, hotel-keepers, expressmen and bill posters that have been especially selected by our own representatives in the towns to which they belong, and particular pains have been taken to secure those which we can thoroughly endorse and recommend to our patrons. The Directory is extending from week to week, and we are confident that it will become as comprehensive as it is already valuable. Only one of each class of advertisements from the various towns is admitted in this department, and a perusal will satisfy managers and agents that it is the best.

Bianca Lablanche.

Bianca Lablanche, whose portrait we print this week, is singing in Naples, and has scored several genuine successes in some new operas that were recently produced. Mlle. Lablanche was not appreciated in this country—partly because she came here under Max Strakosch's management, but principally because her prospects were blasted by the troupe's fiasco. It is to be hoped that this excellent singer will visit us again in the near future under more auspicious circumstances. With proper handling her success is assured.

PERSONAL.

BOUCICAULT.—Dion Boucicault will sail for England on the 10th of May.

KEMBLE.—What has become of that bright little soubrette, Frances Kemble?

ROBSON.—Stuart Robson's daughter—Alicia—will accompany her father to California.

INGERSOLL.—The redoubtable Colonel will deliver a lecture at Booth's Theatre on Sunday evening next. "Some Reasons Why" will be the subject.

WELBY.—Bertha Welby, a capital actress, has not been heard from professionally of late. Such a promising young lady ought not to keep in retirement.

KNIGHT.—George S. Knight announces as his *piece de resistance* Baron Rudolph, by Bronson Howard, with which he intends to star the remainder of the season.

GOODWIN.—Nat Goodwin has abandoned his European trip, and is making new dates for the remainder of the season. A new piece is being written for him by a New York journalist, founded upon the adventures of an impecunious editor.

CAVENDISH.—It has been erroneously reported that Miss Ada Cavendish sailed for Europe a few weeks since. The lady does not leave till next Thursday, when she will take passage on the City of Brussels. Her long rest has quite restored her health.

PAULDING.—Frederick Paulding has completed his arrangements for the ensuing season, and has filled time for Chicago, Cincinnati, Washington, Minneapolis, Baltimore, Milwaukee, Indianapolis, and other cities. He will add two new plays to his repertoire.

COTTRELLY.—Fraulein Cottrelly has resigned the management of the Thalia Theatre and Heinrich Conried supersedes her, who left for Europe on Saturday to secure novelties. Miss Cottrelly will sail for the other side shortly, to be absent a year, as will also Gustave Amberg, the general manager.

EYTINGE.—Pearl Eytinge has just finished the second act of a new play that she is engaged in writing for herself. In order that she can work in quietude she will spend the Summer amidst truly rural surroundings, where we trust the Muse will be good enough to alight. Miss Eytinge is a bright woman, and we wish her well in her undertaking.

GRANGER.—Very encouraging reports come from Colorado concerning Miss Maude Granger. She has succeeded in pleasing the people so well, and her engagement of four weeks has been so brilliant, that Manager Langrische, of the Denver Theatre, has prevailed upon her to remain two weeks longer. Miss Granger has received several flattering offers from Eastern managers during her Colorado career.

In Ushering

Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR LOST.

Now that the custom of making engagements weeks ahead of the opening of a season has come into play, the profession has time to look about for some means of spending the Summer months away from the city. A few years since actors were obliged to hang upon the ragged edge of uncertainty all through the heated term, waiting for a position to turn up. Things have changed in this respect, and nearly every actor of responsibility has his plans laid out by the first of June, and July and August are two months given him to while away like the rest of mankind. There are innumerable places where professionals can find rest and recreation. The theatrical colonies at Long Branch, Larchmont and Manchester-by-the-sea, make a heavy draught upon the wealthier members of the guild. Those among them, like Maggie Mitchell, Lester Wallack, Janauschek, Ned Thorne, Louis Aldrich, Milton Nobles and the rest who have luxurious country seats near the ocean or among the mountains, have no anxiety as to where they will abide after the present season closes until 1881-'82 sets in with its long weeks of hard work. But those that are not blessed with a cottage, a bath-house, and an acre of land are often hard pressed to determine upon some locality that will Summer them commensurately with their means and desires. Sydney Cowell and Laura Joyce will betake themselves to the Catskills, and there is an admirable place for your thespian to domicile. Farm houses are plentiful, where board is cheap and commodious. Think of real butter—none of your oleomargarine stuff—unwatered milk, eggs fresh from the nest, and poultry to the heart's content, for $8 or $10 a week. Then there are mountain walks; scenery better than Voegtlin's or Clare's best efforts; horseback rides *a la* Alps, and the opportunity of breathing the same atmosphere that old Leatherstocking said was a better stimulant than the best French brandy. If the actor wants a different sort of existence—at the same low terms—let him don a pair of Knickerbockers, shoulder his pack, and strike into the heart of the Adirondacks, fifty miles away from a railroad or a consolidated telegraph. Here he can tempt the wily speckled trout with his deftly cast "fly," lay in wait for the fleet deer in a runaway or on the bank of a lake. He can waste as much gunpowder, too, as he chooses on partridges, quail and woodcock, and study nature amidst the forests primeval from the front of a bark shanty, before a roaring camp fire. And oh! the delights of the flapjack, the venison steak and the trout cooked in the same frying-pan by a half-breed guide! The very thought of it makes my mouth water, and I'm half tempted to cavil at the luck which binds me to an editor's desk all Summer. Try the mountains, by all means, this year, and you'll never regret having taken THE USHER'S advice. He speaks from experience.

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An actress who is pretty, and interesting too, makes a suggestion that I think is worth more than passing notice. Admiral Glynn—the English naval officer to whom Neilson bequeathed the bulk of her fortune—has shown his gratitude and respect for the memory of the dead woman by donating a handsome sum for the benefit of indigent actors and actresses. Unless his charity has been exhausted by this munificence, the young lady above alluded to thinks that the Admiral could make his example still more glorious by following it up with a few hundred pounds bestowed upon poor, helpless Venturoli, the paralyzed ballet-dancer. I am told she is in a bad way again, the relief that was generously given her by the profession having been almost exhausted. I agree with the lady, who is my informant, that a man with as big a heart as the English profession knows Admiral Glynn's to be should need no further hint than this to act immediately and send on a draft for a sufficient amount to lift Venturoli permanently from want, or at least to keep her properly provided for until the practical establishment of our own American Actors' Fund. I am sure Neilson, were she alive, would wish for no better disposition of a small share of her gains; and as her fortune was principally attained in this country, it is only proper and meet that some of it should be expended in native charity. If this should not reach Admiral Glynn's eye, won't my friend CARADOS of the *Referee* kindly take the matter in hand?

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The theatres offer very old Easter eggs to their patrons this week. Lotta, Boucicault and Won at Last are not novelties by any means, although they are all good attractions and are drawing money. Bernhardt has ceased to be interesting since her first performance in this country last November. Compare the list of this year with the attractions of last Easter. Annie Pixley was acting in M'liss at the Standard; the boards of the Union Square were devoted to a revival of The Two Orphans; Maggie Mitchell was at the Grand Opera House; Lotta chirped at the Park; The Royal Middy was in the full tide of its success at Daly's; the Mastodons forty strong, inaugurated Haverly's management at Niblo's; Edwin Booth began his memorable farewell season at Booth's; Hearts of Oak started in at the Fifth Avenue; Frank Mayo produced a new piece at the demolished Olympic; Old Heads and Young Hearts was revived at Wallack's; Joe Proctor curdled the East Siders' blood in The Jibbenainosay; Harrigan and Hart's successful Surprise was in the heighth of its run at the Comique; and Tony Pastor's traveling company was introduced to New York at his theatre. Here was variety enough for you in more senses than one. Although the present Easter week is not so brilliant as the last, it offers many attractive features to the seeker of amusement.

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Periodically a certain number of reverend gentlemen lampoon the stage from their pulpits, and periodically another faction counteracts their contrary influence by lauding it. One of the best discourses of the latter nature that I have read recently is one preached by the Rev. Dr. Forbush, a Unitarian divine of Detroit, which ought to be embossed and hung up by every actor in the land. I wish I had space to reprint it all, but I've not, and my readers must be content with an extract, in which he states things plainly and fairly in regard to the character of professionals from a Christian standpoint:

> They are men and women from every rank of society, mostly of strong emotional temperament, leading a peculiarly exciting and exhausting life, surrounded by many temptations, subject to great flatteries, living in the eye of the public, and it would be idle to expect to find all of them patterns of virtue. But that they, as a class, fall so much below people in other professions, in those elements which constitute fine character as is sometimes asserted, I do not believe. They have their black sheep, so do every profession; but they have also their due proportion of noble and generous men and women. No one likes to be judged solely by its rotten fruit. No profession is always proud of its cloth. But a profession which numbers among its living and its dead such names as Macready, Kemble, Cushman, Parepa Rosa, Carey, Phillipps, Irving, Booth, Barrett and Jefferson, need not hang its head very low for shame. Where can you find more polished ladies and gentlemen? where can you find more genial friends? where can you find a readier beneficence? and of some of them at least one is justified in saying, where can you find better Christians? I am proud to number some of them among my friends. It is not easy to escape the stigma of a bad name. For a great many years the actor has been spoken against, has been debarred social privileges, has been crowded down and put out, and it would be more than strange if he had not often made himself what he has been called and thus added to the prejudice and abuse. And I want to say another thing. The actor's sins are mostly open and patent. They are largely faults of appetite and are oftenest committed against himself. He is not a thief; he does not rob your banks. He is not cruel; he does not whip innocent children and starve orphans. He does not plot deliberate villainies. He is no hypocrite, stealing the cloak of Heaven to serve himself in. I do not extenuate his vices, when he has them, but I have come to think that the word virtue should mean something besides freedom from open physical sin; have come to think that it should mean honesty, generosity, strength of character, whole-headedness and whole-heartedness. I have come to think that Jesus was right in judging that meanness of soul bit in deeper than physical irregularity; that spiritual hardness and self-conceit were more difficult to overcome than the appetites, and that many of the despised ones may enter the Kingdom before its self-appointed guardians. And when I see men so eager to place in the public pillory those, whether actors or not, who have had the misfortune to yield to the power of their own appetites, but who may be otherwise very loving and noble and true, I hear sounding over the centuries that rebuking word, "Let him that is without sin among you cast the first stone."

Cut out the above, everybody, and paste it in your hat. Let's give three rousing cheers for Dr. Forbush and Dr. Houghton—never mind their denominations, they don't care about ours—and the rest of big-hearted, big-minded men who practically live up to the doctrines that they preach, and then don't forget three dismal groans for the Talmages and other Pharisees that cling like barnacles to religion, hampering and interfering with her progress.

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Perhaps McKee Rankin, the self-elected champion of virtue on the American stage, will change his tune, now that his own domestic circle has been disturbed. Rankin is as much a Pharisee to the profession as Talmage and his ilk are to the clergy. If you doubt me ask honest Louis Aldrich!

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There's a bonanza waiting for a good manager in San Francisco just now. A friend just arrived from California tells me that things dramatic are in a bad way out there. Nobody has any confidence in Maguire after his losing career of theatrical gambling; Baldwin's is down to the lowest ebb, and the California and Bush Street are little better. Decidedly an amusement loving public, the San Franciscans have become disgusted with the mismanagement of their theatres. A live manager like Haverly or Abbey could take either the California or Baldwin's, put in a first-class stock company, play the very best stars, and after sinking a small amount of capital coin money. The public will have to be educated up to the former theatre-going plane, but time and patience, with care and good judgment, would surely effect this. At any rate the suggestion is worth examining, and if Mr. Abbey has nothing better to do this Summer after his principal dates have been settled for his two Park Theatres, a trip to San Francisco might result advantageously.

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Mr. Will English sends a gentleman of this city an account of another attempted fraud of Brooks & Dickson. His letter runs as follows:

> FRIEND ——: Mr. Curran, the agent of Bartley Campbell's My Geraldine party, came to my theatre Monday and asked for his paper. We told him we knew nothing about it, as he was underlined at Dickson's for April 8 and 9. He was very much surprised at this, and stated that he had been booked by J. B. Dickson in New York, Dickson stating that he booked for all Indianapolis houses, and would give him choice of theatres; that he selected my house and was booked for "Indianapolis," understanding that he was to play with me. I informed him that Mr. Dickson had no authority whatever to book for my theatre, and he left highly indignant. I don't know what Mr. Dickson told him to smooth him over, but I have heard nothing more of it. This is a fair sample of the gouge circuit style of doing business. There is no pool here whatever, and will be none, although Dickson is naturally very anxious to make it so appear. Hastily yours,
>
> WILL. E. ENGLISH.

P. S.—Since writing, Mr. McManus, of the company, called at my house and asked for his mail, which with that of others came to my house. He also stated that it was generally understood before their arrival that they played with me, and they were surprised to find it otherwise.

Managers will need a very few more such exposes of the Brooks & Dickson combination to give that questionable firm the leg of mutton.

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The sea tossed raft used in The World is nightly a comical test on the stomachic endurance of Gerald Eyre, Osmond Tearle and Miss Loraine. Eyre and Miss Loraine are old sailors, and thus far they have withstood the horrors of a life on the canvas wave admirably. Tearle has not been so lucky. Every night the carpenters tell me they hear him warbling in agonized accents:

> Lester, hasten,
> Fetch the basin,
> What the deuce is the matter with me?

This is realism, with a vengeance.

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Several people have said that they thought THE MIRROR was behindhand last week in neglecting to publish the news that Matt Lingham was still among the living. His obituary had been printed in the previous issue, and I saw no reason for retracting what was already said on the strength of a private telegram. The Associated Press sent out a dispatch announcing Lingham's demise, and up to the hour of "locking up" last week they had telegraphed no contradiction. Mr. Webster, the man who has charge of Associated Press matters in San Francisco, is a careful, reliable man, and I believed that had the report been premature he would have considered it his duty to publish that fact. I hope Matt is alive, but there seems to be a sad tangle in getting at the truth of the matter. A dispatch sent one of THE MIRROR'S representatives in California has, up to the time of going to press, met with no response.

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Deep in the routine of my journalistic work, I had almost forgotten there was such a day as Easter Sunday—and as for Fifth avenue and the annual Spring society parade, that was quite lost to memory until a friend reminded me of both, and asked me to celebrate each in a manner befitting a Christian and a New Yorker. In the morning I attended service at Dr. Houghton's rambling Little Church Around The Corner of Twenty-ninth street, and I'll confess I was surprised to see more familiar professional faces there than I can count on my combined fingers and toes, assembled for divine worship. There was a sermon for you! It was better than the good Dr. Houghton's—although that gentleman's was well worth the listening—for it showed the fruits of Charity properly administered. The old sexton told me that a number of resident actors hire their pews year in and year out, and—this was confidential—their donations, when the silver plate is passed around, are bigger than those of some of the wealthy citizens who belong to the parish. God bless Dr. Houghton and his little church! say I, and I know every mother's son and daughter of you will chime in with a hearty Amen! The Doctor not only buries us, but he baptises and marries us, just as if we were human beings like the rest of the world. May prosperity attend him to the day of his death—and it will, I am sure, without the wish.

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It seemed quite like old times strolling up the Avenue with my society friend in the afternoon. The street was thronged with amateur pedestrians, the dresses were gorgeous, the parasols astounding, and the *bonnets*—well, I'll stop at the bonnets, for my vocabulary would have to be as extensive as Will Shakespeare's to give them an adequate description. They'll all be seen in the theatres sooner or later, and my readers will have a full opportunity of inspecting them in all their glory. There's one excellent feature about the feminine head-gear for 1881—there's not much of it, and the fair sex in orchestra stalls will be blessed instead of cursed by us horrid men for the improvement. Poor souls! They've not been to blame for the mammoth affairs that have interfered with our pleasure at the theatres during the past Winter. The milliner demons over in Paris concoct these schemes in their own diabolical brains, and the wearers (with the men) are their victims.

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Frederic de Belleville was as mad as popcorn when he heard that he would have to stay at the Union Square to support Clara Morris. He has been out of the bill in but one piece since his New York debut. By rights he should have gone out on the road with the regular company to play his original part in Felicia, but Morris insisted that de Belleville should remain to do a heavy part in Raymonde. This was complimentary but aggravating. Study isn't a pleasant thing at this debilitating season of the year, and Frederic, though a good actor, is only human after all. However, it's only for a week; he will miss the short stands and traveling of the regular company, and then he'll join them just in time to win a pair of new spurs in Boston. I wonder if Manager Palmer will secure de Belleville for next season? He knows a good actor when he's got him, and I think we can congratulate ourselves all round that he's fastened upon this one.

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Mabel Jordan is fond of driving. While jogging through the Park one afternoon last week in company with General Howard, of Louisiana State Lottery notoriety, her horse ran away, half killed the driver, threw Mabel and her antiquated escort into the roadway, and played the mischief generally. The young lady will pay druggist's bills, interview physicians and talk court-plaster for the coming fortnight.

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Mr. John Rogers, manager of Baker and Farren, prides himself on being a practical joker. Mr. R. tells a great many anecdotes in which he figures in the role of hero, as a matter of course. His latest attempt at joking was the insertion of a trick advertisement last week in THE MIRROR, offering to send a picture of Minnie Palmer to anybody who would apply for one to him by letter. This brought hundreds of applications from all parts of the country, and our mail clerk has been worked like a Trojan since last Thursday sorting out the young man's mail. Now he says that he had no intention of fulfilling his brilliant offer, and that he has no pictures of Minnie to give away. He sat in our office Monday, opening the latest batch of applications. Nearly every one contained a three-cent postage stamp, which the prudent Mr. Rogers slipped into his vest pocket.

"Do you intend returning those stamps to the senders, Rogers?"

"Certainly not; that's where my profit comes in. The 'ad.' in last week's MIRROR cost $1.50 exactly. I have trebled that amount thus far. Before I get through I'll clear enough to keep the boys in beer all summer. It's a great scheme and a big joke, ain't it?"

Billy Birch on the Situation.

"Well," said a MIRROR reporter to Billy Birch, as he sat in the green-room of his theatre warming a gouty patella at a huge self-feeding stove, "going to leave us shortly, eh?"

"Yes; take a seat." And the reporter planted himself upon an empty candle-box. "Yes," continued Billy, "we're a going to give our country friends a little burnt cork. Been here long enough this season. Backus and I have grown too fat and good-looking to jump about much, so we're going to rusticate on country stages for a spell."

"Where and when do you play first?"

"We open at Orange next Monday night. Don't know where we go after that, but we'll follow our agent. He knows a thing or two."

"Go to 'Frisco this time?"

"Don't know. Negotiations are pending. I see they are having a little boom out there in amusements."

"Yes, and I think you would do well to go and play yourselves instead of engaging at any particular house."

"Don't you fool yourself. We know every inch of California—San Andreas included, because "its a very nice place"—and we know just how much the people will stand, and just what they want in our line."

"Well, don't you think you would catch 'em after so long an absence?"

"You can gamble your sweet existence we would. We may take it in."

"How has your past season been?"

"Better than any preceding, except the past month, when Lent and Barnum interfered a little. We are perfectly satisfied with the season's business, and have done as well as any other house."

"You don't play to-night?" The remark was prompted by the appearance in the green-room of the band with blackened faces, ready for the stage.

"No. Got an infernal attack of the rheumatic gout. See that knee?"

And with his hand he soothed that swollen part of his anatomy with extreme tenderness.

"It's nothing. I'll be all right in a day or two, and I will play Monday night, as usual."

"Anything further you would like, THE MIRROR'S readers to know?"

"Well, no—you needn't let 'em know this 'thout you want to. But you can say that everything with the San Franciscos is lovely, and the quacking inhabitant of the barnyard still retains its magnificent altitude."

A Talk with the Colonel.

On the occasion of the complimentary benefit tendered to Colonel Mapleson at the Academy of Music on Monday evening last a MIRROR reporter called upon that gentleman to glean an item or two concerning his affairs, etc.

"How has the season's work panned out?"

"Splendidly. No fault to find. I am well satisfied with the Winter's results."

"The season was a profitable one, then?"

"Yes. It was the best I have had in America, and I am tempted to say, one of the best I have ever had since I have been in the business."

"You have done the country pretty thoroughly this time, have you not?"

"Yes, we have played in all the principal cities, and everywhere to satisfactory business except in Indianapolis."

"Where has your business been largest?"

"Outside of New York, in Boston, Philadelphia and Cincinnati we did the best."

"You are going to London?"

"Yes; we sail on Saturday next."

"Will your company go also?"

"All excepting the few who remain here for the May Festival."

"How long will you remain away?"

"We will play a season of six weeks in London, and my company will be nearly the same as it is here, with the addition of Mlle. Christine Nilsson, who will join us there."

"How about your next season?"

"Well, I cannot say much now, excepting that I am determined to have in my company next year all the best talent I can possibly secure."

"What do you think of your prospects?"

"I think my next season will be even larger and more satisfactory than this one, and I'm going to do everything in my power to make it so."

"Will you bring Nilsson to this country with you?"

"That I cannot answer now, but if anybody can bring her I can. Perhaps I may."

"You will retain the Academy next season?"

"Yes. Many of my successes have been made here, and the managers will in all probability give me the preference. But excuse me—they're calling for me."

The Colonel abruptly quitted us to answer the demands of the audience to address them, which he did in a graceful and well-timed speech, in which he expressed his thanks and assured the public that he would yet surprise them with lyric talent such as they have never before listened to.

A Summer Partnership.

Nat Goodwin and Ed. Rice have entered into a partnership for the Summer. The papers were signed Saturday last, and Manager Field of Boston has leased the Museum to them for July and August. They will play Cinderella at School through that time, with several members of Daly's present company. Mr. Goodwin has given up his intention of going to Europe. He will remain in Boston and play James Lewis' part, SYNTAX. In speaking of the venture to a MIRROR representative Nat said: "I place big expectations on the result. The Museum is the only Summer Theatre in Boston. It will have the monopoly, as it were. The gardens won't interfere with it at all. They draw a different class of people. We shall rope in all the lardy-dah fellows, dont you see?"

"When do you expect to open?"

"On the glorious Fourth. I have'nt secured all the people yet, but you shall have the names in a few days."

An Old Actress Gone.

The announcement of the death of Mme. Marie Duret comes to us from San Francisco, where she has been eking a precarious livelihood of late years by giving instructions in dramatic elocution and occasionally appearing on the stage when opportunity afforded. She was nearly seventy years of age, and died in extreme poverty. Mme. Duret was, some twenty or thirty years ago, in the zenith of her fame, and held a foremost position on the stage, having been a star with George Vandenhoff at the Astor Place Opera House, this city, in 1852. In the early days of California and Australia she played in those countries with much success, and abandoned such characters as Mrs. Haller, Desdemona, Julia, Lady Teazel, Juliet and Beatrice for that of Jack Sheppard, in which she acquired great fame and fortune in those countries of the bowie-knife and revolver. The old lady was extremely charitable, and her purse and services were always ready in aid of the suffering; and it is something of a reflection upon the profession in California that her last moments were spent in poverty.

The Best.

[New Orleans Times.]

No use talking, the NEW YORK MIRROR is the boss dramatic paper of the country. It is as lively and as newsy as a live young editor can make. Fiske is the right man to steer THE MIRROR to the port of success.

ROBSON.—Robson with Crane take only two members of their recent company with them to San Francisco.

PROVINCIAL.

CONTINUED FROM FIFTH PAGE.

Billy Arlington's Minstrels 18th; Jane Coombs 19th; Baker & Farron 21st; Haverly's New Mastodons 25th; B., W., P. & W.'s Minstrels, Haverly's Colored Forty, Rice's Evangeline, Denman Thompson, Hoey & Hardie's comb.

Items: Lilly M. Peck, a member of the Wildman & Peck co., playing in the interior towns of this State, died at Evart April 15, after a short illness.—She was 22 years of age, and was born in Geneseo, N. Y.—Our energetic manager, John Buckley, has enjoyed a very successful season at his house. —Bordwell's Varieties still continues to run to fair patronage.

MUSKEGON.

Opera House (Fred. L. Reynolds, manager): Snelbaker's Majestics 16th to good business. Booked: Baker & Farron 16th; Denman Thompson May 2; Rice's Evangeline 7th.

KALAMAZOO.

Union Hall (Chase & Solomon, managers): James Redpath lectured on "The Irish Land War" 11th to fair house. Homer D. Cope in Damon and Pythias 13th. Coming: Birch & Backus' San Francisco Minstrels May 7.

NILES.

Peak Hall (Brown & Marston, managers): Booked: April 18, Harrison's Photos; 19th, Apollo co.

Minnesota.

ST. PAUL.

Opera House (John Davidson, manager): Haverly's Widow Bedott co. (Charles B Bishop) drew crowded houses 8th, 9th. The Strakosch & Hess Opera co. 11th, 12th, 13th to large audiences. Aida was put upon the stage in magnificent style. Mlle. Octava Torriani in the title role fully sustained her reputation as an highly accomplished artiste, and was accorded a most enthusiastic reception and numerous calls before the curtain. Miss Shirmer made a pleasing and captivating Carmen. Abbie Carrington made a decided hit as Margherita and Helen of Troy in Mefistofele and Arline in the Bohemian Girl. Miss Sara Barton in her several roles received marked recognition. George A. Conly's Mefistofele was a fine impersonation and received unbounded applause and numerous recalls. L. G. Gottschalk scored a great hit as the Toreador in Carmen, receiving encore upon encore. Arthur Byron, a very pleasing tenor, made a most favorable impression. Hugh Talbot, Haydon Tilla and G. F. Hall sustained their several roles in a highly commendable manner. The chorus and orchestra were strong and effective. The engagement proved a financial and artistic success. Booked: 17th, grand Sunday evening concert by the Strakosch and Hess co.; Gus Williams in Our German Senator 18th, 19th; Haverly's Colored Minstrels 20th, 21st.

Items: Harry Spriggs (Harry Parker), variety actor and vocalist, died in this city on the 6th in poor circumstances, leaving a wife and three children (two are on the Leadville stage). Jennie Oates, a dancer, and the variety profession in this city and Minneapolis, raised by subscription $105 to defray funeral expenses, and P. Conley assumed the physician's bills. Spriggs at one time owned and managed a variety theatre in St. Joseph, Mo., which was destroyed by fire. He has a mother living in San Francisco who is quite wealthy.—Conley's Varieties playing to good business.

MINNEAPOLIS.

Academy of Music (Herrick Bros., managers): Strakosch-Hess Opera co. 14th, 15th, 16th to fair business. The initial opera, William Tell, was presented to only a fair house. Unfortunately the performance was far from a satisfactory one. The prompter, though not down on the bills, figured prominently. A light house greeted the second opera, Faust, but the audience was a thoroughly delightful one. Mr. Conly as Mefistofeles was grand both in voice and action. Miss Torlani gave a very pleasing interpretation of Margherita. Mr. Talbot is a tenor possessing a sweet though not strong voice, and as Faust was very satisfactory. The indications are that Carmen for the matinee and Trovatore for this evening will attract good houses. It is the first visit here of so large a troupe and the community has not been educated to high prices. Booked: 20th, Gus Williams; 22d, 23d, Haverly's Big Forty.

Pence Opera House (Miss Phosa McAllister, lessee and manager): The Veteran all the week to good business notwithstanding counter attractions. The piece was finely mounted and stage manager Saphose's careful attention to details contributed much to the success of the piece.

STILLWATER.

Staples Hall (A. Fredericks, manager): J. H. Haverly's Black Forty come 19th.

Grand Opera House (Durant Wheeler, manager): Will be opened May 11 by the Salsbury Troubadours. Booked: Tony Denier's Humpty Dumpty June 23; Litta Concert co. 25th.

Item: The Grand Opera House is complete except placing chairs and curtain in position. It will seat 1,500 and is considered the finest in the State, having all the latest improvements. Prof. Arrigoni is working on the drop curtain. Grand opera is going to be entered in the circuit, and the public will be favored with all the troupes visiting Minneapolis and St. Paul.

Missouri.

ST. JOSEPH.

Tootle's Opera House (C. F. Craig, manager): Salsbury's Troubadours played to fine business 15th. Booked: Joseph Jefferson 19th; Standard Theatre co. 21st; McConnell's Arabian Night 16th; Thomas W. Keene 22d and 23d.

SEDALIA.

Smith's Opera House (George T. Brown & Co., managers): Salsbury Troubadours delighted a good sized audience 11th. Nellie McHenry is an old favorite. The season here may be said to be closed. Booked: Jay Rial's Humpty Dumpty comb. May 7.

New Hampshire.

PORTSMOUTH.

Franklin Theatre (A. Stevens, manager): 13th, Boston Opera co. in the comic operetta of Betsy Baker to a small house, it being a stormy night. The singing was the finest we have had this season, and in this respect the co. is first-class.

Music Hall (John O. Ayers, manager): 15th, Maude Forrester's comb. in Mazeppa. Booked: 18th, Chanfrau in Kit; 19th, B. Macauley in A Messenger from Jarvis Section; 22d, C. L. Davis, who spreads an enormous amount of paper; 26th, Scott-Siddons in As You Like It; 27th, Neil Burgess in Widow Bedott; May 3, M. B. Leavitt's English Opera Burlesque.

Items: May Alice Vars of the Boston [illegible] co., who was to have joined J. M. [illegible] All the Rage co., will not do so this season. The latter co. are negotiating for a seaside cottage near the Wentworth House here for the coming season and will probably give some entertainments there.—Nora Bartlett of the Boston Museum co. has been engaged for next season as a member of the stock co. She is the daughter of the President of the New Haven National Bank of this city.—I learn that the report of Charles H. Thayer having secured a lease of the Novelty Theatre for a series of years is not correct.—Twenty feet is to be added to the depth of the stage at Music Hall, and new and additional scenery is to be put in during the Summer.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): Lawrence Barrett in Julius Cæsar 9th drew a large audience; co. excellent. The Knights in Government Bonds 11th did not give so much satisfaction as they have on former visits. Small audience. B., W., P. & W.'s Minstrels gave a fine entertainment 13th to a fair house; bad night. Maude Forrester in Mazeppa 16th drew good house both afternoon and evening. Booked: Mahn's Opera co. 26th; Neil Burgess 28th; Lotta, Mary Anderson and the Boston Museum co. in The Guv'nor are to appear soon.

Music Hall Variety Theatre (S. R. Hannaford, manager): Cody & Colby, The Davises and Jennie Jerome were the new faces this week. Entertainment not up to the standard; houses fair.

New York.

BUFFALO.

Academy of Music (Meech Bros., proprietors and managers): The Madison Square Theatre co. presented Hazel Kirke the first three nights and a matinee performance Wednesday to some of the largest and most fashionable audiences that have visited the Academy this season. So much has been already written of the popular play that comment is superfluous. Mr. Couldock, than whom the stage boasts no better representative of the "old man elegant," was warmly received and won many new admirers. The character acting of Miss Effie Ellsler was warmly appreciated and she will ever be welcome to our boards. The co. supporting them is one of the strongest we have had this season. Following Hazel Kirke J. W. Carver and a company gave us Rip Van Winkle. Mr. Carver's conception of Jefferson's ideal character is fair and in many respects very good, but the play itself has seen its best days; at least it has lost its dreamy flavor and should for the time being at least be shelved. For the week Mitchell's Pleasure Party will appear in Our Goblins and a pleasant week's entertainment will be in order. For the following week Nat Goodwin's Froliques will be the attraction the final two nights of the week; for the balance of the week the bookings are not announced. Rice's Surprise Party 5th, 6th and 7th of May.

The Adelphi (Lang & Traller, lessees; Joe Lang, manager): The excellent co. last week did a most excellent business for the worthy manager, and the attractions offered this week are enough to insure good houses. They comprise Frank Jones and Alice Montague in their drama On the Brink; or, the Creole Slave, and olio entertainment.

St. James' Hall.—Bunnell's Great Show and Museum of living wonders will be the attraction at the Hall all next week.

ROCHESTER.

Corinthian Academy of Music (Arthur Leutchford, manager): Sam'l of Posen, with M. B. Curtis in the title role, was presented 11th, 12th, 13th and 14th to fine houses. The play struck me as a clever but rather disjointed affair. Interest is not kept up and the plot is a little forced, especially in its conclusion. Mr. Curtis is a fine comedian and makes much out of the Hebrew character which he assumes. The support was fair, particularly Gertie Granville, whose natural ease and excellently clear enunciation were much admired. Mitchell's Pleasure Party in Our Goblins 15th and 16th to light business. With the exception of Mr. Gill and Mr. Wilson the co. did no creditable work. Booked: Haverly's European Mastodon Minstrels 21st; Helen Potter's Pleaides 23d and 25th.

Grand Opera House (Joseph Gobay, manager): Hazel Kirke as presented by the Madison Square co. 14th and 15th was a rare treat for the large audiences that were present at each performance. C. W. Couldock as Dunstan Kirke was simply superb. Every gesture, every utterance bespeaks study and refinement. There is no exaggeration in his conception of the character, and he carried the audience with him, and they showed their appreciation by several calls before the curtain. Effie Ellsler as Hazel gave a fine piece of acting, indicative of careful work and a perceptive mind, while the tone of her voice is full of sympathetic power. The balance of the co. did excellently, and the only regret was that the engagement was limited to two nights. Booked: MacEvoy's Hibernicon for five nights commencing 18th; Nat Goodwin 23d.

Item: Ed. Hamilton, the genial ticket-taker at the dress circle of the Academy, has been promoted to the position of stage director. George Brown has been placed in charge of the door.

SYRACUSE.

The many friends of Manager Philip H. Lehnan have concluded to tender him a grand complimentary benefit on the evening of the 27th. Mr. L. has secured large numbers of attractions during the season. Consequently a number of our leading citizens wish to prove their appreciation in a substantial manner. The attraction will be Edgewood Folks, with Sol Smith Russell as the star.

Grand Opera House (P. H. Lehnen, manager): M. B. Curtis in his play of Sam'l of Posen delighted goodly houses 15th and 16th and matinee. The play is decidedly novel, and was hilariously received by all, especially by the Jewish element, which largely predominated. Albina De Mer made the French dialect part of Celeste very acceptable; Gertie Granville was captivating as Rebecca, and Messrs. Sutton Losee, Vaughn, Brown, Ewell and O'Brien were much above the average. Bookings: Madison Square Hazel Kirke co. (number I don't know) 18th and 19th; Haverly's European Minstrels 20th; Annie Pixley in M'liss 21st; Lawrence Barrett 26th; Sol Smith Russell (for benefit of Manager Lehnen) 27th.

Items: Henry J. Ormsbee of the Stirling Comedy co. is in the city.—Gertie Granville of Sam'l of Posen is a former resident of this city.—Wm. H. Strickland of Haverly's Mastadons and O. G. Bernard of Hazel Kirke are also in the city.—Prof. Fowler, phrenologist, lectured at Wieting four nights last week.—C. W. Daniels, formerly with Soldene Opera co., joined Happy Cal Wagner's Pre-Adamite Minstrels last week. The co. are doing a large business.—Annie Ward Tiffany is in the city, visiting her brother. She closed her season at Marietta, Ohio, last week. She is talking of opening a Dramatic Institute in our city.—Mr. Eugene McCarthy, the New York *Clipper's* Syracuse representative, will join the ranks of Benedicks next week.—Your correspondent has spent a small fortune in cigars, etc., since Miss Kate Castleton exploded her Nihilistic, Socialistic, Communistic literary bomb in last week's MIRROR. I am thinking strongly of joining the noble ranks of "the crushed."—Buffalo Bill has ordered a number of carriages of a Syracuse firm.

ALBANY.

Leland Opera House (J. W. Albaugh, manager): Rice's Surprise Party held the boards during the past week to fair business. The co. as a whole failed to give complete satisfaction, though it has some merit. Topsy Venn made rather a favorable impression, which was largely due to her excellent dancing. As soon as Donald Harold is made to understand that he is not the whole show he may in the future develop into that which he now imagines he is—a comedian. The chorus was large, but not remarkable for excellence. The costuming was handsome and appropriate. A farewell benefit to Manager Albaugh will take place 21st, on which occasion Julius Cæsar will be produced, with Lawrence Barrett as Cassius, Louis James as Brutus and the beneficiary as Marc Antony, supported by Mr. Barrett's entire co. Mr. Barrett will fill out the week, producing his repertoire. Madison Square Theatre co. in Hazel Kirke 25th.

Martin Opera House (Col. Foote, manager): Haverly's Mastodons 15th and 16th, giving satisfaction to large audiences. Booked: 18th, Tony Pastor; 19th, five nights, Jay Rial's Uncle Tom.

Tweddle Opera House (William Appleton, Jr., manager): Coming: 22d, Nat Goodwin; 23d, Hyde & Behman; 26th, Clara M. Spence in readings, assisted by Mrs. Olwa Campbell Shaver, soprano, and Hattie Brower, pianist.

Levantine's Novelty Theatre (Frederick Levantine, manager): Announcements for coming week: Minnie Farrell, Barlow Brothers, Melville & Bunnell and William McMann.

TROY.

Griswold Opera House (M. V. B. Finch, manager): Lawrence Barrett came 18th for three nights to good business. The Madison Square Hazel Kirke co. are billed for 22d and 23d. S. M. Hickey has secured the lease of the theatre for another season. M. V. B. Finch will remain as manager. It is stipulated in the lease that both owner and lessee shall make many improvements, Mr. Hickey's to be not less than $2,500.

Rand's Opera House (Preston & Powers, managers): The following cos. appear this week: Haverly's Mastodons 18th; Hyde & Behman's Comedy co. 21st and 22; Baird's New Orleans Minstrels 23d.

Grand Central Theatre (P. Curley, proprietor): May Arnott, Murray & Murphy, Emma Hathaway, the Four Diamonds—Watson, Gilmore, Brevard & Sawtell—Kate Seaton and Joseph Hurley give a good variety show to paying business. Manager Curley will not run this place another season; cause, lack of patronage. Mr. Curley's efforts to elevate the morality of variety entertainments have not been well received. He has presented good entertainments but not the kind which are wanted in Troy.

Items: J. Harris Hughes, the owner of the Opera House, will convert the upper part of the place into a museum.—A local critic, who is forgetful of names, tell his friends of "Our Goblers" and "Albaugh's Circus."—N. C. Goodwin, Jr., will travel under the management of Haverly next season. Haverly will have two new pieces written for him, which, at the end of the season, shall revert to Goodwin.

BATAVIA.

Opera House (H. C. Ferren, manager): Booked: Anthony & Ellis' Uncle Tommers 26th.

Items: The prospect for a new opera house in this place, with all the modern improvements, is very encouraging at present. Plans and specifications are now being drawn by a prominent architect of Rochester. I also understand that several thousand dollars have been subscribed toward the erection of the building. — Arrangements have been perfected for the Opera Club at Rochester to appear in the Pirates of Penzance at Canandaigua May 3; about eighty will appear in the opera.

AUBURN.

Academy of Music (E. J. Matson, manager): Mitchell's Pleasure Party delighted a large audience 14th; third visit here. Coming: Helen Potter's Pleiades May 2; Rooms for Rent 4th; Denman Thompson 12th.

Item: Manager Watson of the Academy is at this time a very contented man. He has passed through the greater part of a very successful season; he has given some of the best entertainments our people ever witnessed, and they have been very generous with their presence and cash.

HORNELLSVILLE.

Shattuck Opera House (Dr. S. E. Shattuck, proprietor): Rice's New Evangeline 14th to a good house, but did not give the same satisfaction as characterized their former visit in the old Evangeline.

Items: The initial number of Manager Shattuck's new daily will make its appearance about May 1.—The McGibeney Family are resting in this vicinity.

WATERTOWN.

Washington Hall (Edward Gates, manager): Armstrong's Excelsior Comedy co. closed for the week ending 16th to big houses considering it was Holy Week. Mr. Armstrong has greatly strengthened his co. by engaging the talented Kate Glassford and T. F. Egbert, also Mollie Ravel, recently returned from California. Billed: S. F. Minstrels May 3; McGibeney Family 6th and 7th; Helen Potter 9th.

POUGHKEEPSIE.

Collingwood Opera House: Booked: San Francisco Minstrels 28th; Maggie Mitchell May 2; Mary Anderson 5th.

Item: THE MIRROR may be had at C. C. Gifford's news office, 319 Main street.

OSWEGO.

Academy of Music (W. B. Phelps, manager): Hazel Kirke is billed for 20th. Rooms for Rent co. appear 29th and the McGibeney Family Concert co. May 2 and 3.

YONKERS.

The week has been without any attraction. Nothing booked for the present.

OWEGO.

The Standard Theatre co. in Rooms to Rent 26th to good business.

New Jersey.

NEWARK.

Park Theatre: Janauschek 12th in Mary Stuart to a very large house. The performance was admirable throughout, the support being far above the average. Another Hazel Kirke co. with Charles Wheatleigh as Dunstan and Lillian Spencer as Hazel played to good business 13th and 14th. Miss Spencer is graceful and pleasant as Hazel, playing the part very acceptably. J. G. Saville as Pittacus Green scored a hit and was the star of the performance. Either he or some one for him has touched up his part, especially in the first act, depriving it of much of its tragic character. Leavitt's English Opera co. 15th to fair business. Booked: Tony Pastor, 22d, 23d; Tony Denier's Humpty Dumpty, 28th.

Grand Opera House: Mr. and Mrs. G. C. Howard's Uncle Tom's Cabin co. 13th to fair house. Frank Mayo in Davy Crockett to good house 16th. The management takes its benefit 21st, with Nat Goodwin and his new piece, Love at School. The house passes out of the hands of the present management May 1, but they delicately insinuate that they do not intend to pass out of the amusement business with it, and do not deny that plans for a new theatre are approaching maturity.

Newark Opera House: 18th and week Albert W. Aiken in Deadwood. Specialties: Weston Sisters, John B. Wills and May Adams, the two Burtons, Gilson & Welch and Woods & Mack.

Item: Manager Gray of the Park Theatre left on Sunday for Baltimore to assist in the initial performance of Billee Taylor, in which he is interested with Everad Stuart. After Baltimore they go for week of 25th to the Chestnut Street Theatre, Philadelphia.

TRENTON.

Taylor Opera House (John Taylor, manager): Janauschek appeared 11th after an absence of five years to a crowded and enthusiastic house. She was ably supported, and gave satisfaction. Leavitt's Burlesque co. 12th to fair house in Orpheus. Fielding's Yacht Club, booked for 18th, have canceled date.

North Carolina.

CHARLOTTE.

Charlotte Opera House (L. W. Saunders, manager): Closed past week and nothing booked for the balance of season. Combinations are already securing dates for next season.

Nebraska.

OMAHA.

Academy (John S. Halbert, manager): Willie Edouin's Sparks co. 8th and 9th gave three very enjoyable performances to fair business which would have been much better had it not been for the almost unpassable condition of the streets. The Mendelssohn Quintette Club gave one of their excellent concerts 13th to a very small house. They appeared under the auspices of Y. M. C. A. of this city, which however, had not so much to do in causing the small attendance as the mud. Roland Reed and his Arabian Night co. open here for two nights and matinee 15th and 16th. This co. was one of Gulick & Blaisdell's attractions, but will now go it alone, and will have for business manager W. O. Sanders of this city, a well-known and competent man. Joseph Jefferson and Gus. Williams come soon.

LINCOLN.

Opera House (Edward A. Church, manager): The Octoroon did not draw as good audiences as was anticipated, as the patrons of the theatre care but little for the efforts of amateurs. Booked: Sullivan's Hibernian Blondes 18th; Joseph Jefferson, undecided, 22d or 22d. T. W. Keene has again changed dates (fourth or fifth time) from 21st to 26th 27th. Haverly's Georgia Minstrels 29th.

Item: MIRROR on sale every Monday at C. S. Clasin's, No. 6 O street.

Ohio.

CLEVELAND.

Opera House (L. G. Hanna, manager): Denman Thompson drew moderately good houses last week. His Joshua Whitcomb is so well known that further comments on its excellence are unnecessary. Julia Wilson, Mrs. D. Nourse, Walter Gale, George A. Beane and Ignacio Martinetti (all of last season's co.) furnish excellent support. Carncross' Minstrels this week; Cleveland amateurs follow in Il Trovatore and Professor Purhringer's new opera, Anna Leise.

Academy of Music (John A. Ellsler, manager): A packed house witnessed the performance 12th by Snelbaker's Majestics. The co. contains some good variety people. Hyde & Behman's Comedy co. opened 13th for three nights and drew crowded houses. The Peasleys, Harry Watson and Alice Hutchings, Nimmie Kent, Niles & Evans, Little Rosebud and Bryant & Hoey furnish a good olio, and the afterpiece, Muldoon's Picnic, is very amusing. Haverly's New Mastodons 21st, 22d and 23d; Harrisons' Photos 25th, 26th and 27th.

Items: Manager Ellsler is convalescent, but not yet able to attend to business.—Won at Last, Olivette and Billee Taylor will be produced here before the close of the season. —The big whale appears 21st.—Reeve's Opera House stock co. play Kathleen's Dream 18th, Lady Audley's Secret 19th, Marian Gray 20th and 23d.—Little Rosebud has improved wonderfully since her last appearance here, both in singing and dancing. —W. H. Webster, press agent of Haverly's New Mastodons, and Samuel C. Harrison, representing the Photos, were in town last week.—Matt Morgan's Dissolving Statues and the Nautch dancers at the Comique this week.

SPRINGFIELD.

Black's Opera House (George W. Emery, manager): C. L. Davis' Comedy co. 11th to standing room only. The show gave satisfaction. Jay Rial's Uncle Tom Cabin co. 13th to big business. Baby Blanche's Eva was fine. Coming: Denman Thompson 26th.

Items: Ross Sparks, the scenic artist, has painted some fine scenery for the Sam Siddons co. which will be presented 20th.—E. G. Haynes, representing the Denman Thompson co., is here arranging for the 26th.—The Market street Wigwam will be opened as a first-class vaudeville theatre on or about May 20, under management of T. H. Clayton.—Manager De Graul of Sandusky will be here Monday.—Frank Fox, museum solicitor, is in the city.—A. H. Jackson's Monster Minstrel and Specialty comb., under canvas, will be here May 19.—The Southern Minstrels showed to big business at West Liberty last week.—The Grand Central Skating Rink is doing a good business.—Pierce & Co., newsdealers, Market street, have to increase their orders for THE MIRROR to reach the demand.

TOLEDO.

Wheeler's Opera House (C. J. Whitney, manager): T. W. Keene in Richard III. 11th. This was Mr. Keene's first appearance in our city in tragedy and despite a stormy night he was greeted by a large and enthusiastic audience. The support with a few exceptions was not the best. Snelbaker's Majestics 13th to a good house and gave a good variety performance. The Harrisons come 21st and 22d in Photos; Legion of Honor 29th and 30th.

Adelphi Theatre (R. J. Lent, manager): Frederick McAvoy retires from the management of the Adelphi 16th, and Mr. Lent, by whom this house was first opened, will once again take charge with the following co.: Walter Robinson and Edward Blake in Streets of New York; The Sheehans, James and Lydia, sketch artists; Osborne & Warner in character changes; Holland Bros. and Violetta, gymnasts, and Nellie Brooks, Dollie Foster and Grace Burton, vocalists. Departures: Homer & Holly 16th to Grand Rapids.

Items: F. E. Jones of the Rive-King Concert co., who has been in the city for two week, the victim of a railroad accident, has recovered from his injuries and left for New York 16th.—James Holly of Homer & Holly was informed yesterday by telegram that his wife, professionally known as Lolo Cory, and who is in Memphis, had presented him with an eleven-pound girl baby.—Sam Harrison, in advance of the Harrisons, was in town 14th.

COLUMBUS.

Grand Opera House (Col. Theodore Morris, manager): House closed all week, Hoey & Hardie's comb. having canceled their dates. Coming: Rankin's Danites 18th and 19th; Carreno's Opera and Concert co. 20th; Denman Thompson 22d and 23d.

Comstock's Opera House (Theo. Comstock, proprietor): Carncross' Minstrels 13th to crowded house; show good. Jay Rial's Uncle Tom's Cabin 14th, 15th and 16th to good business. Coming: Haverly's New Mastodon Minstrels 19th; Sherman's March to the Sea 22d and 23d; Georg Henschel and Lillian Bailey in concert 26th.

Items: J. M. McNamara of Haverly's Mastodons, Charles A. Miller of Carreno's Opera and Concert co., H. W. Johnson of Rankin's Danites, E. G. Haynes, business agent of J. M. Hill, and J. Allen Whyte, special agent Remenyi and Litta Concert co., were in the city during the past week.—The San Francisco Minstrels will be here about the middle of May.

DAYTON.

Music Hall (Charles D. Mead, manager): Maggie Mitchell appeared as Fanchon 12th to a large house. The Princeton Glee Club gave a concert 14th to a good audience. The Carreno Opera co. 16th to a fair house.

Association Hall: Mr. Wandling gave one of his fine lectures 14th to a crowded house. It was in answer to Ingersoll, and he combatted that gentleman's theories quite furiously.

Buckingham Theatre (Samuel Cole, manager): The changes at this place are: The Noons and Raynolds Brothers arriving and Lillie Conners and Alice Clark closing. Business has been very good the last week.

Items: The Princeton Glee Club was tendered a reception by Mrs. W. B. Bickham at her residence on Water street while here. —Master Williams of Springfield gave an exhibition of skating at Gebhart's Hall Rink 14th. Skating rinks are all doing well.—We are to have two circuses here next week.

PORTSMOUTH.

Wilhelm's Opera House (John Wilhelm, manager): Standard Theatre co. delighted a full house 11th in their comedy Rooms for Rent. The troupe throughout is a good one and deserves well. Coming: Remenyi 28th; Litta Concert co. May 17. Manager Wilhelm is negotiating with a number of excellent cos.

Items: Portsmouth will always support first-class troupes.—Anthony & Ellis' Uncle Tom's Cabin co. played here to standing-room only.—Henry Berger and Etta Morgan, saxophone artists of the Berger's New co., were married 15th.—Our railway connections are now complete and better facilities offered to cos. traveling through Southern Ohio.

ZANESVILLE.

Opera House (John Hoge, manager): Maggie Mitchell played to a large audience 13th in Fanchon, giving the best of satisfaction. Anthony & Ellis' Uncle Tom's Cabin co. matinee and evening 16th to fair audience. Coming: Denman Thompson 21st.

Black's Music Hall (Charles Grigsby, manager): Professor Cadwell the mesmerist has been playing all week to good houses; will continue next week. The Professor takes well.

Item: MIRROR on sale at Opera House news room.

CHILLICOTHE.

Masonic Hall (Phil. Klein, manager): Booked: Remenyi Concert co. 29th. The Litta Concert co. will probably appear at this house some time in May.

Opera House (Edward Kauffman, manager): Anthony & Ellis' Uncle Tom's Cabin co. played to a large house 12th. Show good. Booked: Howorth's Hibernica Comedy co., 23d and 25th; Howard's Mrs. Joshua Whitcomb 29th.

AKRON.

Academy of Music (W. G. Robinson, manager): Carncross' Minstrels 14th to a large audience; very fine. Maggie Mitchell as Jane Eyre 15th to a very large house. The Emma Abbott co. produced Martha at the matinee and Maritana in the evening 16th to very large and appreciative audiences. Coming: 18th, Denman Thompson in Joshua Whitcomb; second visit this season; 23d, Boston Ideal Opera co. in Pirates of Penzance.

YOUNGSTOWN.

Opera House (W. W. McKeown, manager): Mahn's comb. played to fair business 19th. Booked: Hazel Kirke 26th; Goodwin's Froliques 28th.

Item: The following cos. applied for dates but Manager McKeown could not give them as dates from 15th to 28th are filled: Emma Abbott, Harrisons' Photos, Harry Richardson and co., Berger Family.

CANTON.

Opera House (Louis Schaefer, proprietor): Maggie Mitchell to excellent business 14th. Emma Abbott Opera co. 15th to a very good business. Carncross' Minstrels 16th to very good business. Coming: Herrmann the Magician 18th; Duprez & Benedict's Minstrels 22d; Harrisons' Photos and Joshua Whitcomb first week in May.

RAVENNA.

Reed's Opera House (C. A. & G. P. Reed, managers): Remenyi Concert co. billed for 26th; Duprez & Benedict's Minstrels May 2. Burdette lectures 4th. Coming: Helen Potter's Pleiades.

XENIA.

New Opera House (John A. Healing, manager): Rial's Uncle Tom's Cabin co. played 12th to an immense house; Carreno's Grand Operatic co. 18th to good business. Humpty Dumpty booked for 19th canceled.

Pennsylvania.

PITTSBURG.

Opera House (John A. Ellsler, manager): Annie Pixley as M'liss closed a very large week's business 16th. Emma Abbott and co. open 18th for week. Mitchell's Pleasure Party 25th. M. B. Curtis in Sam'l of Posen May 2.

Library Hall (W. W. Fullwood, manager): Haverly's New Mastodon Minstrels opened 11th and played the week to good business. Comparatively speaking, our people think the new Mastodons can't be compared to their brethren of European fame. The Boston Ideal Opera co. 19th, 20th and 21st. John L. Carncross' Minstrels 25th, week. The

Harrisons part of week beginning May 2.

Items: The Boston Ideals and the Abbott co. play at opposition houses during the coming week, and as a result quite a rivalry has sprung up. Morrissey has worked the matter up to fever heat, and has succeeded in obtaining column after column of free advertising for "Honest Little Emma."—Walter Davis, late assistant treasurer of the Opera House, is still in the city waiting for something to turn up.—James L. Thayer, the veteran showman, leaves the city on the 18th for Connersville, Ind., where he will join Van Amburgh's show as clown.—Philip Weiss, late leader of the orchestra at Library Hall, joined the M'liss party 18th in a similar capacity.—Lew Simmons took the place of Ben Gilfoil on the end in the Mastodons' first part last week, the latter having been called home to Boston on account of the death of his wife. Gilfoil will rejoin the co. at Cleveland.—Harry Williams and wife left for New Orleans 15th.—Frederick Paulding was in the city last week looking for an opening at one of our theatres.—Harry Ellsler is in receipt of a handsome snuff-box, which was forwarded to him by some unknown admirer.—The doubling-up business has struck the Abbott co. bad. Seven marriages will take place in that organization at the close of the present season.—Bartley Campbell may be happy yet. An amateur dramatic society in this city have styled themselves "The Bartley Campbell Dramatic Association," and will give their first performance at Salsbury Hall 18th.

MEADVILLE.

Opera House (H. M. Richmond, manager): Emma Abbott's Opera co. sang Lucia 12th before a delighted audience. The Standard Theatre co., in Rooms to Rent is extensively billed for 19th. Mabel Stanley's Minstrels and Nellie Haywood's Burlesque troupe is the name of a co. billed for 23d.

Items: Rice's Evangeline co. has canceled date.—Hazel Kirke is underlined for the latter part of the month.—Our theatregoers are desirous of seeing Billee Taylor.—The students of Allegheny College will produce the military drama of the Union Spy at the Opera House shortly. E. H. Russell, a professional, takes the leading part.

BRADFORD.

Wagner's Opera House (Wagner & Reis, proprietors): Bartley Campbell's Galley Slave drew only fair houses 11th and 12th. The weather was bad and the drama had been produced here before. Rice's new Evangeline fared worse than the Galley Slave. Bradford did not seem to take kindly to them.

Gem Theatre (M. J. Cain, proprietor): Harry Richmond was the particular star that drew the masses during the week ending 16th. Harry has been retained for this week. Other attractions are McCarthy & Monroe, Carl Hertz, Gallagher & Mack, Murray & Murphy, Duncan Sisters and Harrington & Elliot.

ERIE.

Park Opera House (William J. Sell, managers): Snelbaker's Majestics came 11th to overflowing house, giving excellent satisfaction. Emma Abbott Opera co. 13th matinee to small house and evening performance in Paul and Virginia by full co. to large house. Booked: Hyde & Behman's Comedy co. 18th; Rice's Evangeline 19th; Annie Pixley 20th; Remenyi Concert co. 22d; Haverly's European Mastodons 23d.

Palace Theatre (E. S. Hubbell, manager): Business has been very poor at this house past week. Co. for present week contains some drawing power.

ALLENTOWN.

Academy of Music (B. J. Hagenbuch, proprietor): Rice's New Evangeline 11th to full house. This co. has lost some of its best material lately and replaced by people who do not add materially to its strength; singing weak and performance only fair. George E. Stevens' Uncle Tom's Party will occupy the Academy 23d, followed by D. Herzog's Museum 25th, 26th and 27th and the Hyer Sisters 29th. This finishes business for this month.

HONESDALE.

Liberty Hall (Dr. J. W. Kesler, manager): Stevens' Uncle Tom's Cabin to packed houses 16th. Bloodhounds created quite an excitement among the ladies but took well nevertheless. The following people joined the co. at Port Jervis, N. Y.: Nellie Lingard, Mr. Dodd, Harry Hartell, late of Rochester Opera House, John and James Jackson (colored) both formerly with Jarrett & Palmer's co.

READING.

Academy of Music (John D. Mishler, manager): Hyers Sisters 11th to small house. Herne's Hearts of Oak 15th and 16th to good business. Booked: Ada Gray in East Lynne 18th; Doud Byron 19th, 20th; Home entertainment 21st; Miles' Juvenile Opera co. 22d, 23d; Buffalo Bill 28th:

Grand Opera House (George M. Miller, manager): Nothing booked to date.

NEW CASTLE.

Opera House (R. M. Allen, manager): A fair audience greeted the Emma Abbott Opera co. 14th. Miss Abbott fully justified all expectations, but Mr. Castle did not sing as well as anticipated. The rest of the cast was good. A. E. Stoddard as Lord Allcash made an excellent impression. Coming: George Holland 20th and 21st; Hazel Kirke 22d; Duprez & Benedict's Minstrels 28th.

EASTON.

Able's Opera House (William M. Shultz, manager): Leavitt's Burlesque Opera Troupe performed to a small audience 11th. They had extensively advertised Carmen, but substituted Orpheus. The performance was not as satisfactory as our people expected it would be. Booked: Oliver Doud Byron 18th; Stevens' Uncle Tom's Cabin co. 22d.

TITUSVILLE.

Parshall Opera House (James Parshall, proprietor): Rice's New Evangeline 18th to good business. Coming: Standard Theatre co. in Rooms to Rent 20th; Madison Square Theatre co. in Hazel Kirke 21st; Leavitt's Mme. Rentz Minstrels 27th; M. B. Curtis' Sam'l of Posen 28th.

HARRISBURG.

Opera House (H. J. Steel, manager): Herne's Hearts of Oak 13th and 14th to large and well pleased audiences. Hyer's Sisters 16th supported by a co. of genuine colored artists, gave a good evening's entertainment to a small house. Booked: Ada Gray in East Lynn 3d; Boston Ideal Musical co. 5th.

MAHANOY CITY.

City Hall (C. Metz, proprietor): Hyers Sisters in Out of Bondage 21st; Ada Gray co. 25th; Miles' Opera co. May 9.

Item: The Silliman Guards, a town military organization, are building an armory and opera house which, when completed, will be one of the handsomest in any interior town in the State.

SCRANTON.

Academy of Music (C. H. Linsay, manager): Rice's Evangeline 12th to a fair audience. The acting was quite good, but the choruses light. Booked: 18th and 19th, Sam'l of Posen; 20th, Frank Mayo; 23d, Annie Pixley.

OIL CITY.

Grand Opera House (Wagner & Reis, managers): Emma Abbott Opera co. in Fra Diavolo 11th to one of the largest audiences ever in Opera House. Billed: Rooms for Rent co. 21st; Madison Square co. in Hazel Kirke 22d.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): The Hyer Sisters in Out of Bondage 14th and 15th to light business. Herzog's Museum will occupy this house week of 18th, giving two performances daily.

PITTSTON.

Music Hall (J. R. Ehret, manager): 18th, Frank Mayo in Davy Crockett to fair business. Booked: 19th, G. E. Stevens in Uncle Tom's Cabin; 20th, Hearts of Oak co.; 27th, Hyer Sisters; 28th, Maggie Mitchell.

WILKESBARRE.

Nothing the past week except Coup's Circus 14th.

Rhode Island.

PROVIDENCE.

Opera House (George Hackett, manager): Holy Week has gone and with it closes the season of Lent, so trying to managers of theatres and amusement caterers generally. At the Opera House Col. Ingersoll opened the week with one of his highly interesting lectures, given before a crowded house, and as usual it was instructive as well as entertaining.—Haverly's Mastodon Minstrels followed and gave elegant entertainments.—Mr. and Mrs. F. S. Chanfrau finished the week, playing Sam two nights, East Lynne for matinee and Kit on Saturday evening. The support was wretched, and business only fair.—Margaret Lannier, whom I have heretofore considered a very pretty lady, disfigured herself almost beyond recognition by the unbecoming wigs she wore.—This week we are to have The Guv'nor two nights, with the original cast from the Bostom Museum.—Janauschek follows, and completes the week with Marie Stuart, Mother and Son, Bleak House and Macbeth.—Week of 28th, George S. Knight in his new play; also M. B. Leavitt's grand specialty or something of that kind.

Low's Opera House (William H. Low, Jr., manager): J. W. Collier's co. three nights in The Banker's Daughter.—Herrmann follows three nights.

Theatre Comique (Hopkins & Morrow, managers): Billee Taylor is ready and will be produced 18th. New scenery has been painted and everything done to make the popular opera a success.

Items: Spaulding's Swiss Bell Ringers will hold forth at Music Hall 21st, 22d and 23d.

PAWTUCKET.

Music Hall (S. F. Fisk, manager): J. L. Stoddard lectured before good sized audience 15; subject: "The Passion Play;" small audience. Nat Goodwin's new Froliques in new piece called Love at School 18th. It was probably The Marronettes revamped. The affair was beneath criticism, and as we have nothing but the kindliest of feelings for Mr. Goodwin we advise him to "shelve" Love at School at once. Booked: Mr. and Mrs. George S. Knight in Otto 23d.

NEWPORT.

Bull's Opera House (Henry Bull, manager): Janauschek appeared 16th in Mother and Son before a fair audience. The support was fair. Booked: Neil Burgess as Widow Bedott May 3.

South Carolina.

COLUMBIA.

Opera House (Eugene Cramer, manager): Blind Tom 12th to a good house. Alice Oates Opera co. in Olivette 15th; first time in this city. Mrs. Oates was suffering with hoarseness and could not sing. The audience was small, it being Good Friday. The weather was unpropitious. Booked: Uncle Tom's Cabin co. 18th and 19th.

Tennessee.

NASHVILLE.

Masonic Theatre (W. J. Johnson, manager): Salvini's appearance on 8th inst. in The Gladiator drew a very good and appreciative audience. His support was most excellent, especially Marie Prescott, who has improved wonderfully in her personations. Rial's Humpty Dumpty gave a very funny performance 9th inst. and matinee to crowded houses. Nothing billed to appear during this, Holy Week. The advance rate of seats for Mary Anderson's engagement 18th, 19th and 20th indicate full houses, as she is very popular here. She is resting in Memphis this week.

Texas.

HOUSTON.

Gray's Opera House (S. S. Ashe, manager): Bartley Campbell's Galley Slave co. returns here April 23 and gives a benefit to Mr. Ashe, the manager. They play in Galveston April 21 and 22.

Item: The circulation of THE MIRROR is on the increase here.

Virginia.

RICHMOND.

Richmond Theatre (W. T. Powell, manager): Miles' Juvenile Opera co. 14th, 15th and 16th in The Chimes of Normandy, Pinafore and The Little Duke, to poor business. Ford's Opera troupe will open in Olivette 20th for three nights. Emma Abbott is announced for 25th four nights and a matinee.

LYNCHBURG.

Opera House (T. H. Simpson, manager): Zera the wizard has filled out an engagement of one week, closing 16th, to very large audiences. His tricks are all new and very clever. Presents were given away and every one appeared satisfied. Coming: 22d, Alice Oates Opera co.

DANVILLE.

Opera House (Catlin & Talley, managers): Alice Oates 22d in Olivette.

Items: A. S. Burt, in Advance of Alice Oates, leaves the party here and goes home to Indianapolis. He has been quite sick for the past two weeks. Samuel P. Watkins-Oates goes ahead of the Oates party from here, and until an agent can be sent from Cincinnati. The situation was offered to M. A. Mosely, the bill-poster, but owing to his business here could not accept.

Wisconsin.

MILWAUKEE.

Grand Opera House (Jacob Nunnemacher, manager): Gus Williams' German Senator co. 11th, 12th, 13th, to fair business. The piece remains the same—nothing whatever to it. Baker & Farron's Emigrants 14th, 15th, 16th, opened to fair business. Their play serves only to distinguish them in their specialties, in which they are very good. Considering this week is one of the "black ones," business has been very good. Next week, 21st, 22d, operetta of Chic; or, Birds of a Feather, composed by Angus S. Hibbard, of this city to be produced by home talent, previous to its being put upon the market. It is a very charming production. 25th, week, W. E. Sheridan supported by John McCullough's co.

Academy of Music (Harry Deakin, manager): Maurice Dengremont failed to show up 11th, 12th owing to sickness. Bartholomew's Trained Horses drew fairly during the stay. Ben Cotton's Dramatic co. in True Devotion and Black Diamonds 14th, 15th, 16th. The principal feature of this co. is little Ideline Cotton. She is a very bright child and will some day make her mark. The support was fair. Business light. McIntyre & Heath's Minstrels 24th, 25th. Musical Society Concert 26th; Arion Society Concert 28th; Arlington's Minstrels 29th and May 1st. Harry Deakin has secured the Academy for next season and intends to refit and beautify it.

Favorite Theatre (John Slensby, proprietor): This house had a first-class bill past week and drew large crowds.

BELOIT.

Goodwin's Opera House (S. J. Goodwin & Son, proprietors): The Ideal Dramatic co. 8th presented A Celebrated Case in a creditable manner; 9th, Hazel Kirke; both nights to fair houses. Booked: 18th, Heath & McIntyre's Minstrels; 15th and 16th, Pilgrim's Progress Panorama; 21st and 22d, John Dillon in Swap, the Yankee; 26th, Ben Cotton and co.; May 3, Salsbury's Troubadours; 9th, Haverly's Mastodons; also several applications for intermediate dates.

Items: J. Duke Murray, John Dillon's advance agent, is in the city to-day.—Our opera house this season has done remarkably well.

MADISON.

Opera House (George Burroughs, proprietor): Gus Williams in Our German Senator to a good audience 15th. The play is senseless and Williams' specialties are only fair. John Dillon, the irrepressible, has changed his date to 25th. A Galley Slave comb. is booked for May 10. The Litta Concert troupe comes in June.

Item: The Northwestern Saengerfest will hold their grand festival in Madison July 8, 9 and 10. It is composed of twenty-six societies from the States of Iowa, Wisconsin and Illinois and has a male chorus numbering six hundred voices.

West Virginia.

WHEELING.

Opera House (F. Reister, manager): A fine audience witnessed the first appearance of Carncross' Minstrels. Mr. Carncross was detained in Philadelphia and did not appear. The Cerrine Merriemakers opened for two nights and matinee to bad business. The Standard Theatre co. presented Rooms to Rent 15th, and drew a fair house. Booked: 18th and 19th, Maggie Mitchell; 20th, Denman Thompson.

Canada.

MONTREAL.

Academy of Music (Hy. Thomas, manager): Closed. Booked: Sol Smith Russell in Edgewood Folks week of 18th, not week of 11th, as mentioned last week.

Theatre Royal (J. B. Sparrow, manager): Mahn's Comic Opera co. in Boccaccio and Fatinitza to very good business, considering that it was Holy Week. Booked: B., W., P. & W.'s Minstrels 18th, 19th and 20th; Mahn's Opera co. 21st, 22d, 23d.

Items: There is a scheme on hand to fix up the Victoria Skating Rink and have opera there during the Summer months with the De Beauplan co. It will be a big risk and its success is decidedly doubtful.—Cool Burgess and co. in Our Sleighing Party 22d and 23d at Mechanics' Hall.

OTTAWA.

Grand Opera House (John Ferguson, manager): Closed all week and will open only two evenings next. Cool Burgess and co. in Our Sleighing Party 18th and Barlow, Wilson, Primrose & West's Minstrels 21st. Bookings: Sol Smith Russell 25th, 26th; Holman Opera co. 27th, 28th; My Partner comb. May 2; Hartz, the wizard, 5th, 6th, 7th; Genevieve Ward 17th.

Item: Rice's Evangeline booked for 22d and 23d will not come.

LONDON.

Holman Opera House (George Holman, manager): Litta Opera co. came to a small house 11th but left a good impression. Booked: B., W. P. & W.'s Minstrels 26th; Rice's Evangeline 27th.

Mechanics' Hall: Booked: Tony Hart 26th and 27th.

BROCKVILLE.

Opera House (George T. Fulford, manager): Litta Concert co. 8th to a fair house; 15th Hi Henry's Premium Minstrels gave a good performance to a light house.

PROFESSIONAL DOINGS.

—Jefferson and Mrs. John Drew will play together next season.

—Boucicault will perspire in England during the coming Summer.

—Salvini played to an immense business in Philadelphia last week.

—Neil Burgess will close his season at the Windsor, this city, May 14.

—Lawrence Barrett was in town on Sunday, but left in the evening for the West.

—Pauline Markham has been engaged to play in the new Spanish spectacle, Castles in Spain.

—Lillie Shandley has resigned her position at Daly's to accept one in Nat Goodwin's company.

—"Wh'st, Wh'st," the popular song so recent to our stage, has been sung in Germany for years.

—Baker and Farron are going to Australia next season. Minnie Palmer will go at the same time.

—Eleanor Carey and Joseph Whiting are playing the leading roles in Collier's traveling combination.

—The original Hazel Kirke company will make their bow to the San Francisco public on the 6th of June.

—Nat Goodwin's Marionettes has been renamed. It is now called Love at School, or Goodwin's Wax Works.

—There was no performance of Hazel Kirke at the Madison Square Theatre on the evening of Good Friday.

—Jay Hunt has been re-engaged for next season with The Harrisons as the photographer and stage manager.

—A Terrible Malady is the title of a new piece for Salsbury's Troubadours, written by Clay M. Green, of San Francisco.

—Rossi, the Italian tragedian, will play in America next season for one hundred nights, commencing in October, in this city.

—Three new stock companies will commence next season at Philadelphia, at the Chestnut, Museum and Lyceum. The desire to return to the stock system seems to increase among our managers.

—The 450th performance of Hazel Kirke at the Madison Square occurs next Monday. The usual souvenir will be distributed.

—The prolific Edward Harrigan has written a new piece called The Major, which will inaugurate the new Theatre Comique.

—Boucicault says the gross receipts of The Shaughraun since its first production amounts to a million and a half of dollars. Whew!

—Owing to other arrangements, the Vokes Family will not appear at the Union Square till one week later than originally announced —May 2.

—L. Grover, Jr., manager of Jay Rial's Humpty Dumpty troupe, states that the profits thus far this season amount to over $20,000.

—The Chicago Ideal Uncle Tom's Cabin Combination—this long title ought to seal its doom—closes the season at Macon, Ga., on the 28th.

—John Rogers has engaged Jesse Williams to write the original music for Minnie Palmer's tour next season. He has commenced work upon it already.

—Another Uncle Tom's Cabin party gave up the ghost at Richmond, Indiana, last week. It is a public satisfaction to know that these inflictions are gradually disappearing.

—The Professor is still in rehearsal at the Madison Square Theatre. Judging from the phenomenal drawing capacity of Hazel Kirke, T. P. is likely to amount to rehearsals only.

—M. B. Curtis will play at Haverly's Fourteenth Street Theatre on the 16th of May. We shall then have a chance at Sam'l of Posen, the new piece by Jessop, the poetical Bohemian. Welsh Edwards will join the company at that time.

—A Griffin (Ga.) audience last week pelted the performers in Uncle Tom's Cabin with a lot of debased eggs. This is about the only way to get that drama off the stage, and the example of the Griffin people should be religiously followed by other communities.

—Hermann succeeds the San Francisco Minstrels at their hall on the 25th, playing until the hot weather sets in. His present season has been quite a profitable one, clearing nearly $25,000. The Professor goes to Europe this Summer in search of new illusions.

—The New Opera House at York, Pa., is one of the finest theatres in the State. The entrances are commodious, the auditorium luxuriantly outfitted, the stage large and stocked with a fine complement of scenery. York is a capital show town, and managers making dates for next season will bear the New Opera House in mind.

—Fanny Davenport will have a very strong company supporting her at the Grand Opera House during her coming engagement. J. B. Studley, a sterling actor, has been secured for heavy leading parts, and May Davenport—the star's sister—who for the past two seasons has been a genuine favorite at the Boston Museum, will act as the leading female support.

—There arrived by the City of Alexandria last week Signor Giovanni, a Spanish balletmaster, who will superintend the ballets in the spectacular play, Castles in Spain, to be produced next month at Niblo's. He was accompanied by M'lle. Amalia Lepri, première danseuse, and several Spanish ladies of the *corps de ballet*, and Senor Alberto Bernis.

—The Annie Ward Tiffany combination closed their season April 13th in Marietta, O., so their agent writes, on account of persistently bad business, and the continued inebriation of James H. Mulligan, who disgraced the company on several occasions. Miss Tiffany is visiting her brother in Syracuse. She plays for Manager Lehnan's benefit next week.

—Den Thompson's father, a regular down-Easter, went to Chicago to see his son act, and was mightily pleased. He gave Den this advice at parting: "Denman, you let Mister Hill do the figgerin' and you do the cuttin' up on the stage." The old gentleman is seventy-five years old, and with his wife, and also Denman's wife, two daughters and a son, live at Swanzey, in a $20,000 house recently erected by Uncle Josh.

—A joke is told by our Bradford (Pa.) correspondent at Brignoli's expense. The inspissated tenor had just arrived at the St. James, and was told to sign the register. He hesitated when a pen was handed him, and throwing it down, in a high C voice, exclaimed: "Do you know who I am? *I am Brignoli*!" "Don't care if you are the author of the Morey Chinese letter," replied the clerk; "you've got to sign that register." There being death in the clerk's eye, the great tenor forthwith proceeded to do so, and then sheepishly adjourned to the bar.

—Many professionals visiting Raleigh, N. C., have met the genial and hospitable Dr. G. W. Blacknall, proprietor of the principal hotel, the Yarboro House. They will be pleased to learn that the gentleman has purchased the Atlantic Hotel, a fine Summer resort at Morehead, N. C., where the surf-bathing, ocean breezes, fishing, boating, and flirting are not surpassed at any of the watering places further North. Actors who wish a delightful spot away from the city to study and recruit during July and August need be anxious no longer. Secure your engagement for next season, then ho! for Morehead.

—While at Chatanooga, writes a correspondent, on the 5th the manager of Rial's Humpty Dumpty, Leonard Grover, Jr., met with an adventure which, if it had not been for a pet blood hound which is his constant companion, serious consequences might have resulted. Two ruffians tried to rob Mr. Grover while in the box-office by breaking open the door and attacking him. But for the blood hound, which grabbed the throat of one of the rascals, there is no doubt their efforts would have been successful. Mr. G. has only the use of one arm, and could not defend himself against the villains. They fled, however, soon as the attacked ruffian could disengage himself from the hound.

—Percy Wilson, of San Francisco, to whom the paternity of Owens' piece, That Man from Cattaraugus, has been attributed, has informed a reporter that he merely made a translation of Stadt und Land for a stipulated price, and that Mr. Owens gave to the piece its title and nomenclature. Mr. Wilson says he never saw or heard of Mr. Dawn's comedy until months had elapsed after the translation was made and delivered to Mr. Owens. The German comedy, Stadt und Land, was written some forty years ago, long before the production of Mrs. Mowatt's play of Fashion, and there is no similarity between the plot of the two pieces. Stadt und Land is still a favorite stock comedy on the German boards, and it was produced years ago both on the English and American stage.

The May Musical Festival augurs a magnificent financial and artistic success. Up to the present time over three thousand season tickets have been sold, which, exclusive of the premiums paid at the auction sale, will average about $30,000, which is about one-half the expenses of the enterprise. The interest in the Festival has assumed a crescendo form, and it is presumed that by the first of May almost enough season tickets will be disposed of to meet the entire expenses. Musically there can be no doubt of it being a pronounced success, with those talented and time-tried directors, Theodore Thomas and Leopold Damrosch, at the head. During the first week in May there will be seven performances, viz: four evening concerts and three afternoon matinees, respectively on Tuesday, Wednesday, Friday and Saturday evenings, and on Wednesday, Thursday and Saturday afternoons. The selections for the evening performances are Handel's Te Deum, Rubenstein's Tower of Babel, Damrosch's Fest Overture, Berlioz Requiem, Wagner's Kaiser March, Handel's Messiah, a number of the great Wagner's overtures and Beethoven's Ninth Symphony. In the afternoons will be given Beethoven's C Minor Symphony; "overture to Olympia," from Euryanthe, by Weber; Septette from Tannhauser; selection from Handel's L'Allegro; a chorus from Schumann's Paradise and the Feri, sung by twelve hundred girls and two hundred and fifty boys; selections from Verdi's Requiem and Wagner's Rienzi, concluding with Liszt's symphonic poem, Les Preludes. All of which will be interpreted by an orchestra of two hundred and fifty performers and a chorus of twelve hundred voices. The soloists will be Mme. Etelka Gerster, Mrs. Imogene Brown, Miss Annie Louise Cary, Miss Antonia Herne, Signor Campanini, Messrs. King, Toedt, Stoddart, Remmertz, and the powerful bass, Myron W. Whitney. Rehearsals are progressing satisfactorily. Any information concerning the Festival can be had of Morris Reno, the manager, or A. L. Train, the secretary, at the Everett House.

AMONG THE MUSICIANS.

Minnie Hauk has been vocalising in Switzerland with great success.

Theodore Thomas will begin a series of concerts in Boston on the 9th of May.

Maurice Dengremont, the boy violinist, has been quite ill of fever in New Orleans.

The total receipts of the Mapleson season at the Boston Theatre last week amounted to $29,810.

The last concert of the New York Vocal Union will take place at Chickering Hall this evening.

A benefit concert in support of St. Francis Hospital will be given at Steinway Hall on Sunday evening, May 8th.

Miss Christine Dossert, formerly of Buffalo, has been engaged as the solo soprano at Dr. Tyng's church, this city.

Mann's series of classical concerts at the Crystal Palace, Suydenham, have been going on for twenty-five years.

The Carri Brothers give a concert at Steinway Hall Thursday evening, 28th inst. Afterwards they go to Europe.

At the coming May Festival there will be 7800 chairs employed and 600 seats in the boxes on the floor and in the balcony.

A dispatch from Paris says that Adelina Patti has signed an engagement for this country, and will arrive here in October.

Miss Emma Roderich has returned to the city, after a successful season with the Teresa Carreno Company, which has also returned.

Miss Blanche Roosevelt will make her last appearance at Steinway Hall on Saturday afternoon, 30th inst., prior to her departure for Europe.

This is the ninth week of Billee Taylor at the Standard, and but for the intervention of warm weather, it would continue its successful run indefinitely.

It is whispered in musical circles that M. De Beauplan, of the French Opera troupe, is likely to take Col. Mapleson's place in the Academy of Music next season.

The operatic concert matinee, under the management of Mr. Lavine, will be given on Saturday, 30th inst. Adolphe Fischer and Blanche Roosevelt will appear.

European newspapers are given to exaggeration as well as our own. It is stated by a Paris exchange that Patti's nightly receipts amount to between $6,000 and $7,000.

The sixth and last concert of the Brooklyn Philharmonic Society will take place next Saturday evening, the public rehearsal on Friday afternoon. Annie Louise Cary will be the soloist.

Andrau's new comic opera, La Marcotte, made a decided impression at the Gaiety, Boston, last week, and it will probably become as popular as its predecessor, Olivette, by the same author.

Emma C. Thursby received an offer to sing at St. Stephen's Cathedral, Vienna, on the occasion of Prince Rudolph's marriage this week, which she declined, as her engagements call her to Spain.

The first concert in America, in which a strictly military band took part, was given in Boston in 1835, by Ned Kendall, probably the greatest cornetist the world has yet produced. He died about twenty years ago.

Next Monday the last of the Saalfield ballad concerts will be given at Steinway Hall, on which occasion Marie Rose, Amy Sherwin, Constance Howard, Mr. Courtney and a number of other artists will appear.

Almost every seat for the first performance of the French Opera troupe has been sold. The season begins next Monday evening, Les Hueguenots being the initial opera. The company is playing at Brooklyn Academy of Music this week to good business.

Mayer's Philadelphia Fracas.

Nine out of every ten companies that play at the Chestnut Street Theatre, Philadelphia, complain of the general mismanagement, piggishness and avarice of the manager, Charles S. Morley and his aids. Mr. Morley, like his predecessor, Mr. Gemmill, is not a theatrical man by profession. He is a tailor, and no matter how honorable and useful the cutting and fitting of wearing apparel for the Quaker City community may be, we think no one will gainsay that the occupation does not serve particularly as an apprenticeship to the direction of a large place of amusement. Mr. Morley indeed seems to have brought the manners of a wielder of the goose and needle into the manager's office of the Chestnut, and so used is he to manipulating the shears that he attempted to cut $91.85 out of Marcus Mayer, Bernhardt's agent, last week, besides endeavoring to distinguish himself by forensic displays of eloquence in a district police court.

Saturday afternoon the first warning of breakers ahead was given in a colloquy between Mayer and a stage carpenter of the Chestnut relative to moving the trunks of the Bernhardt company out upon the sidewalk from the back door of the theatre. In all of Mr. Abbey's contracts the transfer of baggage from the street to the theatre and from the theatre to the street was agreed to by the local manager, and this was the case in Philadelphia. Mayer gave his directions to the head carpenter concerning the removal of the trunks.

"I shan't touch them," said the man, impudently.

Mayer was surprised at the fellow's impertinence, but thought that a word with Morley would set matters straight. He complained to that gentleman of the carpenter's language and refusal to comply with his request regarding the baggage. Mr. Morley said that he would see that the trunks were moved out, and blow up the offending carpenter into the bargain.

This satisfied Mayer, but he shortly after learned that Morley had gone to the carpenter and said:

"You needn't touch the Bernhardt baggage f you dont wish to." The events that followed can best be related in Mayer s own words, as told in THE MIRROR office Monday morning.

"Morley did little or no advertising in the papers, and they were all down on him. He had the cheek to present an account of $91.85 for his regular ads. in the dailies, which he wanted us to pay. This was only one of many attempts to swindle us out of our earnings. Nevertheless, Morley and I had been civil enough until Saturday night, when he was short in his answers to my questions. After the performance I went out with some friends to take a drink, and afterward started over to the front door of the theatre in order to settle accounts for the week and have the advertising account repudiated. When I attempted to go in a watchman named O'Donnell appeared.

"'You can't come in here,' said he.

"'Why not?' I asked.

"'Those are Mr. Morley's orders.'

"'No Mick like you shall keep me out of this theatre?' I exclaimed. 'Where is Mr. Morley?' An officer was standing near, and the watchman beckoned to him and said 'Arrest this man!' I was taken to the Central Police Station, accompanied by two or three friends that met me on the way. Arrived at the station, I asked the Sergeant—Lieutenants they call them over there—what I was charged with. Morley, keeping at a safe distance, shook his fist in the air and shouted, 'that man attempted to incite a riot at the Chestnut Street Theatre.' Then O'Donnell preferred a charge against me of assault and battery. 'He carries concealed weapons on his person,' shrieked Morley; 'search him.' I was subjected to the indignity of having my pockets rifled by an officer, and the only weapon found about me was a tiny ladies' pocket-knife. Fred Zimmerman took it to keep as a trophy in commemoration of the event. 'Now,' said I to the lieutenant, 'search Morley and you'll find a revolver in his pistol-pocket.' This made the manager turn pale, for he knew I was giving him away truthfully. There was no magistrate to be found at once, but finally a hearing was obtained before Judge Poole, and I got bailed out until Sunday morning, when I was bound over to keep the peace as a matter of form, without furnishing bondsmen. Just tell your readers this fellow Morley is no good. He's a tailor. They say it takes nine tailors to make one man. It would take ninety-nine of the sort Morley belongs to to make one woman. He's a loafer, and he don't know anything about managing a theatre." Morley has published a defense of his conduct, in which he shows that he is not only an infant in management but ignorant of the English language. He states that "his only act was to declare that he would make no settlement until the performance was concluded," but he does not account for his other little act of hiding behind the theatre doors until Mayer was taken into custody. The Chestnut Street Theatre has little hope in the future with a man who has not learned the a b c's of management administering its affairs.

The Boom in Statues.

The statue business is becoming contagious, and our musical friends, taking their cue doubtless from the excess of zeal on the part of the literati and a few professionals in behalf of the Poe monument scheme, are determined not to be outdone in the matter of memorializing the great musical talents of one of their chief expressionists—Ludwig von Beethoven. A number of gentlemen met in Steinway Hall on Tuesday afternoon last, to inaugurate the preliminaries and organize a committee for the collection of funds for the purpose. It was settled that the statue should be erected in Central Park; with singular unanimity the meeting concluded to use expedition in the matter, and the following gentlemen were selected as executive officers: Joseph W. Drexel, Theodore Havemeyer, Theodore Thomas, George Matzga, J. B. Musgrove, E. P. Fabri, Jesse Seligman and S. B. Alexander. A communication from the N. Y. Philharmonic Society stated that a concert would be given in aid of the fund whenever the committee were ready to co-operate. We bear no especial antagonism to the project, and would like to see the memory of the great composer tangibly embalmed in the hearts of his many admirers and exponents; in fact, we would like to see an air-line of monuments erected in mnemonic appreciation of all the departed composers of equal fame, yet the same spirit animates us in opposing this monument business as that which actuates us in the Poe affair, when we know the money could be applied to so many more useful and worthier objects—objects which daily call for the aid of our musical brethren as of infinitely more moment than the chiseling of expensive pilasters to the manes of departed greatness. We refer to the wants and necessities of the living—those who are recognized members of the guild, and have claims upon it which the memory of Beethoven has not; those who are to-day actually suffering for the common necessaries of life, even under the observation of those who are foremost in this work of statue erecting. How much more noble would be the efforts of the committee in this direction. How much more exalted in the eyes of the world would they seem did they direct their exertions with the same zeal toward the amelioration of the condition of the hundreds of suffering musicians and their families in their midst. Could Beethoven and the other great masters speak from their sepulchres, the golden sentence, "The living first—the dead after!" would resound like a tocsin in the ears of those who are seeking local distinction through their memory.

LETTERS TO THE EDITOR.

Will you hear this letter with attention,
As we would hear an oracle?
LOVE'S LABOR LOST.

INNOCENCE NOT ALWAYS BLISS.

EDITOR NEW YORK MIRROR:

DEAR SIR:—In the issue of your paper dated April 18, 1881, I notice a communication signed "Kate Castleton," in which she endeavors to prove that your representative in this city did not know what he was about when he accused her of "flirting and guying" some of the audience during the recent engagement of the company (Fun on the Bristol), of which she is a member. Firstly, I wish to inform Miss Castleton that I have made no "disparaging remarks" about her. I stated that she flirted with some one in the audience, and she did. So far as "the matinee eliciting the ungallant (?) remark," I was not at the Opera House at all during the afternoon, but formed my opinion from the two evening performances. I have invariably noticed that a pretty young lady never knowingly flirts, and always "confesses ignorance" when accused of the practice. I think it was Addison who said, "There is nothing which one regards so much with an air of mirth and pity as innocence, when it has in it a dash of folly." So, while I am sorry to be thought "ungallant" by any young lady, I think Miss Castleton is very innocent if she don't know when she flirts, and very foolish in rushing into print in a vain attempt to disprove facts. In conclusion, will Miss Kate Castleton please follow my logic:

Professional ladies who wink, bow, and smile upon gentlemen in the audience are flirts. Miss Kate Castleton was so engaged in Syracuse: ERGO, Miss Kate Castleton is a flirt.

Moral: Avoid all appearance of flirting, and no "ungallant scribe" will trouble your sense of "simple justice."

Very truly yours,
"THE MIRROR'S" SYRACUSE CORRESPONDENT.
SYRACUSE, N. Y., April 20, 1881.

THE OLD STORY.

EDITOR NEW YORK MIRROR:

The Dramatic Club here have received offers of several copyright plays, and they have propounded the question to me whether they can play them without interference. I replied not; but will you answer them through your columns? J. A. S.

CHARLOTTE, N. C., April 15, 1881.

[This question was answered in an editorial in last week's issue, but it might be as well to state, for the benefit of our correspondent, that no play, duly copyrighted, can be produced by any person, company, or association without the consent of the owner of the copyright. That is the object of the law.—ED. MIRROR.]

AN INJUSTICE TO MR. FELTON.

ANN ARBOR, Mich., April 18.

EDITOR NEW YORK MIRROR:

DEAR SIR:—In your issue of 16th you say, "Fred Felton, manager of Real Uncle Tom's Cabin co. skipped out," etc. etc. Your informant speaks false. I was not manager of said company in Richmond, Ind. I closed the company in Seymour, Ind., but some members of the company wished to go to Richmond, it being billed. I acceded to this request, as I played a part in the drama, and they could not give a performance without me. Business there was very bad, and I did the best I could—took several of the company to Indianapolis, and, leaving all my scenery, properties, some printing, etc., to the rest of the company, who I hear have since gone on. Not very bad, I think, for a manager who took the first Uncle Tom company South, where, to say the least, there is very little appreciation for this "moral life picture." It cost me all I had, including diamonds and jewelry, my wife's as well as my own. I see another alleged amusement paper contains nearly the same statement, but does not afford a column for denial as yours does, and I trust your insertion of this will answer for both. Respectfully, etc.,

FRED FELTON.

PERSONAL.

ENGLISH.—Manager William E. English, of Indianapolis, will spend the Summer in New York.

BOOTH.—A portrait of J. B. Booth, the elder, has been placed in the lobby of the Boston Theatre.

POPE.—Manager Charles Pope, of St. Louis, has been in town during the past fortnight on business for his theatre.

PAULDING.—Frederick Paulding is being socially lionized in Washington just at present, where he is visiting with his mother, Mrs. Dodge.

MCNEAR.—Manager John McNear, of the New Haven Opera House, has secured the right to play Felicia with the present Union Square Company in that city and surrounding towns, having paid $3,000 in advance.

MACKAYE.—Steele Mackaye will, after his New York engagement, take his piece, Won at Last, to Chicago, and play it at a theatre *vis-a-vis* where Hazel Kirke will be produced. Thus two plays by the same author will be competing for the championship.

AINSWORTH.—Harry Ainsworth (Dewitt A. Eggleston) died of inflammation of the brain at the Downing House, Oskaloosa, Ia., April 16. He was lately a member of Haywood's Mastodon Minstrels. The remains were taken to Norwalk, Conn., for interment.

OWENS.—John E. Owens was received better by the Philadelphia press than by ours. His acting was generally commended, although the verdict of New York on That Man from Cattaraugus as a play was sustained. Owens' business at the Chestnut is good.

STEWART.—Mr. A. A. Stewart of the Strobridge company, Cincinnati, has been in town under Dr. Phelps' treatment for a brain difficulty, which he contracted from over work. We are happy to announce that he is convalescing. At one time his friends despaired of his recovery.

HOLMES.—Raymond Holmes wishes it distinctly understood that he will not manage Mr. Paulding's business next season. He is simply taking charge of the company until a prominent journalist (whose name for the present is kept in the background) takes the managerial reins next July.

FARRELL.—Mr. Frank Farrell—who needs no introduction to the profession, who know him as the accomplished dramatic critic of the New Orleans *Times*—is coming to New York early in May to take a business position with a combination for next season. The ranks of journalism will lose a promising member, but some manager will gain an active and energetic worker.

MORRIS.—Clara Morris spends her leisure hours at her country place on the Hudson, "The Pines." Her cook became insane Sunday. Her mental equilibrium wouldn't withstand Clara's private rehearsals of Raymonde. If the culinary department becomes *non compos mentis* under such an emotional strain, what will be the effect on the audiences at the Square next week?

OTTOLENGUI.—Helen Ottolengui, of Mackaye's Won at Last company, while playing last week at Peck's Grand Opera House, New Haven, fell trough a trap and sprained her ankle, besides meeting with other serious injuries. She appeared at the Bijou, however, Monday night and got through her part creditably, but her suffering was so acute as to oblige her to withdraw temporarily from the company.

CRANK.—Jim Meade's Deacon Crankett party walked into town a couple of weeks since in their uppers. An attempt was made to conceal the breaking up of the company on the plea of Mr. Maginley's trip to Europe. That event has not taken place, and it remains for THE MIRROR—always ahead—to inform managers and the public of the Deacon. Can any common-sense individual wonder at the result when he reflects on the name of the man who navigated the combination?

PROFESSIONAL DOINGS.

—Augusta Sohlke, the danseuse, went to Europe last week.

—Haverly's Black Forty close the season at the Grand Opera House June 4.

—Miss Effie Johns will play leading parts with C. L. Davis' company next season.

—Soldene has left San Francisco, and is playing Billee Taylor on her way East.

—Hooley's Big Four Minstrels sailed for Portland, Oregon, from Frisco yesterday.

—John Jack is organizing another dramatic company, and will explore the world again.

—Robert McWade is pirouetting around in Arizona. He is the first star that has visited that section.

—The Lingards have left San Francisco, and will open in Chicago May 2 in their comedy, Stolen Kisses.

—The Knights will not produce Government Bonds again this season. To use Mrs. Knight's words, "It's no good."

—Mary Anderson and Lawrence Barrett have been complimented by the pious of New Orleans for refusing to play on Sunday nights.

SPRINGFIELD, OHIO.

—THE NEW—

GRAND OPERA HOUSE.

JOHN W. BOOKWALTER, - - - - - - Proprietor
SAMUEL WALDMAN, - - - - - - - Manager

In the erection of the Grand Opera House, which will be finished early this Summer, Mr. Bookwalter has spared neither pains nor expense to make it one of the finest structures of its class in the country. It is located between two of the most fashionable streets, in the heart of the city, within half a square of the Lagonda House and one and a half squares of the Postoffice. The main entrance, which is on the ground floor, is 17 feet wide, handsomely decorated, with tile floor; the outside lobby, 48 by 15 feet, on the ground floor, is carpeted with the finest Brussells and provided with large mirrors; the inside lobby, 60 feet long and 9 feet wide, and the balcony lobby, 36 by 15 feet, are both furnished as above described, and off of the main lobby is a ladies' dressing-room, provided with every desirable convenience.

The stage is of extraordinary size, being 62 feet wide and 41 feet deep. The green-room, on the ground floor, is 41 by 20 feet, and eight elegant dressing rooms are provided for the profession. The scenery is of a character not surpassed in any theatre in the United States. It was painted by E. T. Harvey, of Cincinnati, an artist of wide celebrity. The drop curtain, in particular, is a work of art very rarely equaled. The seating capacity of the house is about 1,200, with iron folding chairs, elegantly upholstered in crimson plush. There are four private boxes, furnished and decorated in a style to which no superior can be found in the West. The frescoing of the house, by Pedretti, of Cincinnati, is a model of taste and beauty. The building will be heated by steam, and lighted by over 500 gas-jets.

The engagement for the Grand Opening Night—which will be sometime in September—is as yet not definitely settled. Immediate application from managers of

FIRST-CLASS ATTRACTIONS ONLY

should be made at once to the undersigned. The Grand Opera House management proposes to play attractions on the

VERY BEST SHARING TERMS,

or will rent the house on satisfactory terms. The house will furnish (where contracts are made with me) Stage hands, Ushers, license FREE, and also the delivery of all hall baggage to Opera House and return to depot FREE of all expense.

WRITE FOR DATES AT ONCE.

All letters must be addressed to

SAMUEL WALDMAN,
Manager Grand Opera House, Springfield, Ohio.

—Gilbert and Sullivan have dubbed their new comic opera Patience—a quality the audience may have to exercise. Who knows?

—May Fielding, of Daly's company, visited Gen. Hancock and family at Governor's Island last Sunday, and sang in church while there.

—A couple of tigers in Coup's menagerie had a misunderstanding at Allentown, Pa., last week and engaged in a terrific combat. One was killed, and the other badly used up

—Miss Lenoir and Messrs. Rice and Harris went to Baltimore on Monday to appear in the suit against Stuart and Gray to prevent the latter from representing Billee Taylor.

—It is reported upon good authority that Dr. Quinlan, of Chicago, will be the future lessee of Baldwin's Theatre, San Francisco, Thomas Maguire's lease expiring June 5.

—It is reported that Nat Goodwin has been engaged by Col. Haverly next season, who is to have two new pieces written for him, which are to revert to Goodwin at the end of the season.

—Annie Ward Tiffany closed her season at Marietta, O., last week. She is thinking of opening a school of elocution at Syracuse, where she is at present on a visit to her brother.

—The Money Spinner, which is to be produced at Wallack's, is said to be something like Forget Me-Not—only the characters are reversed—the leading lady being a good woman, and the others adventurers and adventuresses.

—C. L. Davis' combination close their season at New Haven, Conn., June 4. Mr. Davis states that it has been the most profitable season he has ever had, and says that his profits will amount to $60,000. He will Summer at Coney Island.

—E. A. Holbrook has made arrangements with Lawrence Barrett by which he will control that gentleman's business throughout the New England States the coming season. Louis James and Marie Wainwright are reengaged for next season.

—The Tourists opened in San Francisco Monday evening, 11th inst., to a $1,480 house, so says our correspondent. Mr. Mestayer telegraphs to his partner, John T. Smith, that the receipts the first night were $1,650, and for the week $7,600.

—One of Daly's prominent actresses has a pet cat; she (the actress) also has a temper. Sometimes she cannot even bear to hear puss purr. So last week she purr-pussly put an end to its life while in one of her tantrums by running a crochet needle through its head. How unfeline.

—The application of Messrs. Rice and D'Oyly Carte for an injunction to restrain John T. Ford from producing Billee Taylor was refused by the United States Court at Baltimore on Tuesday. This will probably settle the question of right to play the operetta anywhere in the United States, and by anybody who chooses to do so.

—Louis Atchins, late of John Murray's Constable Hook combination, joins Charles Smith's new Uncle Tom's Cabin in Boston, which started on the road yesterday. After playing the rest of the week around Boston this company leaves by steamer from Boston the 25th for Halifax, N. S., where it is to play a week.

A banana peel lay upon the sidewalk in front of San Francisco Hall. Charley Backus slipped and fell. As he gathered himself up, he exclaimed, "This is a hard, hard world!"

Charity covers a multitude of sins. So does John R. Rogers' hat.

Two young Shakespearean actors of our acquaintance called upon us this week, and announced their intention of leaving the profession at the end of the season. Will the Governor please appoint another Thanksgiving Day?

A manager looked blue, he did;
His scenes grew old and rusted;
He declined to advertise, you see,
And in a year he busted.

Too Much for Me.

In last week's issue of THE MIRROR I caused to be inserted the fact that I would send a picture of Miss Minnie Palmer free. But finding my time would be solely occupied in so doing, I find it necessary to place them in the ticket offices of the theatres where we play next season, and will have them delivered to all parties applying for same free.

Delighted to learn Miss Palmer's pretty face is so extensively sought for, I remain yours, very respectfully,

JOHN R. ROGERS.

PROFESSIONAL CARDS.

MISS HELEN VINCENT.
Melissa Bedott.
Haverly's Widow Bedott co.

MISS FRANCES KEMBLE.
Soubrette Actress.
Address this office.

MISS FLORENCE D. KELLOGG.
Prima-donna soprano. At liberty. Repertoire: Fatinitza, Pirates of Penzance, Bohemian Girl, Chimes of Normandy, Pinafore, etc. Address 39 East Swan st., Buffalo, N. Y.

MISS LAURA L. PHILLIPS
Will negotiate with managers for the production of the late John Brougham's plays. Address this office.

MISS LISA WEBER.
Leading Burlesque. Comedy and Opera Bouffe. On tour with M. B. Leavitt's Novelty co. Address 12 Union Square.

MLLE. ADELE CORNALBA.
Premier Dansense Assoluta, late with Kiralfys. Now open for engagement.
Address P. O Box 1926, New York City.

MR. GEORGE HEISTER.
Scenic Artist. At Liberty. Address No. 91 Clymer st., Brooklyn, E. D.

MR. RICHARD S. SMITH,
Scenic Artist. Finished Opera House, Amsterdam, N. Y.; completing Opera House, York, Pa. At Liberty June 1.
Address, 1116 Girard street, Philadelphia, Pa.

MR. WILLIAM F. CLIFTON.
At Madison Square Theatre
Season 1880-1.

MR. C. J. BISHOP
as Tom Follet, Haverly's Widow Bedott co. En route.

MR. J. WINSTON MURRAY.
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MESSRS. HYDE & BEHMAN.
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Leading Business.
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Late as Freddy, with The Guv'nor combination. At liberty. Address MIRROR.

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Pantomimist, Acrobat and Burlesque Comedian. Late Conquest Troupe. With Rice's Surprise Party. At Liberty 81-'82.
Address MIRROR.

MR. MILTON NOBLES
May be addressed until May 1 at 88 Third Place, Brooklyn, N. Y.; after that date 139 First Place, same city.

MR. ATKINS LAWRENCE.
Leading Business.
With Mary Anderson Co. Season 1880-81—Reengaged. Characters—Huon, Claude Melnotte, Fazio, Romeo, Clifford.

J. H. RYAN, THE ONLY GENUINE
Irish comedian and specialty artist. Second season with J. K. Emmet and making a prodigious hit everywhere. AT LIBERTY APRIL 18, 1881. Address NEW YORK MIRROR.

OTIS A. SKINNER.
Boston Theatre,
Season 1880-81.

POSTER CUTS
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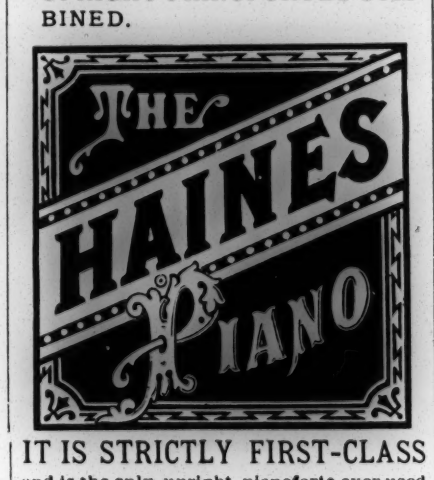

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